Natural Rhythms and Dances

Gertrude K. Colby

HARVARD LAW LIBRARY
BRIGHAM
P.

713

1.50

Dorothy Quick

walk - run - Leap. —
Elev - flii. - Swing - forward + back.
Cross. —

Lines, up. across.
Skip in direction. — Tension + release.
Couple - Balance. glissé. Chassé.
Lift - Slide - Change Leap. Hop.
Changement.
Jump in 2nd pick up me f. in walk - gypsy -

M
1450
.C63
N37
1922

NATURAL RHYTHMS AND DANCES

BY

GERTRUDE K. COLBY

TEACHERS COLLEGE, COLUMBIA UNIVERSITY

Author of "The Conflict, a Health Masque"

NEW YORK

A. S. BARNES AND COMPANY

1922

Copyright, 1922, by
A. S. BARNES AND COMPANY

HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY

DEDICATED

TO

Dr. Thomas Dennison Wood

Digitized by the Internet Archive
in 2011 with funding from
Brigham Young University

http://www.archive.org/details/naturalrhythmsda00colb

FOREWORD

THE satisfaction of human wants is the most important business of the world when judged by the activity of men and women everywhere. Contrariwise the education and training of people to want that which is good is infinitely more worth while.

Without pausing to define the "good" it may be suggested that men would gain greatly by preservation and restoration of the essentials of a simple environment—pure air, open spaces, opportunity for physical activity, less of commercialized recreation and more of simple social life corrected by artistic and educational criteria.

Modern man has builded great cities, he has erected economic standards of success, he has transformed the world industrially and has forced himself into a life of sedentary toil. When he looks at the result of his work he finds it is not good and then foolishly sets about devising special exercises to be practiced daily with phonograph accompaniment, or doing breathing exercises for health's sake, or eating yeast rather than wholesome foods because his factory organizations have made wholesome foods nearly impossible. In combating the handicaps and hazards of modern life, it has not always been clear that the way lay in a restoration of the desirable elements in nature. Physical education will make its contribution in modern times, not by proposing artificialities, such as aesthetic dancing and Swedish gymnastics, but rather by emphasizing the essential needs of man and by offering natural forms that represent the best motor expressions of the human race.

It is a pleasure to note the philosophic significance of the work that Miss Colby is doing in her classes and in this book that she is bringing to teachers of physical education. Natural Rhythms and Dances is reflecting in Physical Education a new spirit of the times. The wholesome interest in posture, the era of sane dress, the play and recreation movement, the crusade against the sedentary life, the open air and camping programs, the recognition of athletics for girls as well as boys—all attest to the appreciation of the necessity for real and natural procedures as contrasted with the artificial substitutes often proposed.

Natural Rhythms and Dances is symbolic of a new spirit in Physical Education itself. It calls for a new emphasis; it connotes new meanings. In particular it says that those who dance must dance as a child, expressing in natural outward forms, inner thoughts and feelings. It is impatient with posturings, with poses, with self-consciousness, with artificiality, with dillentantism.

I have had the opportunity and pleasure of seeing most of the material of the book worked out in dramatic form. The rhythms are true copies. They bear no false document of identity, but can serve elsewhere as they have served at Teachers College. They

are not a passing form but a rational approach to the expression side of physical education. It is not to be expected that natural dancing will counteract the artificial and mechanical forces in our civilization; it is worth believing, however, that the development of this kind of dancing sounds the death-knell of the acrobatic, ballet and aesthetic technic for educational institutions.

Jesse Feiring Williams.

INTRODUCTION

The growing recognition of the need in physical education for something less formal and more in harmony with the interests and activities of every day life has drawn attention to a "new" type of dancing. It is not new, nor is it truly old, for while the dancing of ancient Greece was its inspiration, its development is modern in essence.

When Isadora Duncan gave her great gift to the world it was regarded as a wonderful art; but here and there over this country various groups recognized its educational possibi ities and sought gropingly to open the way for the joy of free rhythmic expression to the rising generation. As a result we have many exponents of Rhythmic Dancing, Greek Dancing, Natural Dancing and many others, all striving with the same ideals for the same ends with more or less success, each according to his own method.

At Teachers College, Columbia University, we have adopted the name "Natural Dancing," feeling that this term expresses more nearly the thing for which we are working. It is based upon such free natural movements as walking, skipping, running, leaping, etc. By making ourselves free instruments of expression, rhythmically unified, we are enabled to express in bodily movement the ideas and emotions which come from within. We "dance ideas, not steps."

For years we have been teaching rhythms and dramatic games in our kindergartens. The singing and dramatic games have led naturally to the folk dances of more or less difficulty for the older boys and girls; but the rhythms have ceased with the primary grades—discarded as childish—with no thought of the loss to education of their wonderful joy-giving, imagination producing qualities.

Our purpose in developing Natural Dancing has been to carry on the rhythms of childhood to a higher form of the art of dancing—"the only art in which we ourselves are the stuff." We have tried to preserve the natural spontaneity of the child while developing depth and maturity of expression and experience.

The beauty of Natural Dancing is that it is open to everyone. No skill or background of preparation is necessary, for everyone knows how to walk, and skip and run. And by starting with something known and a part of each one, we gain confidence and satisfaction in our dancing, lose self-consciousness and build new things upon the old, and build, and build again until we have attained something far above the thing from which we started.

Our method is to begin with simple primitive rhythms and rhythmic activities in pantomime, such as playing ball, rolling hoops, flying kites and the like. For dancing must be based upon rhythm and expression to be worthy of the name. Meanwhile we are learning to listen to music with understanding. We learn that there is something to

be considered besides the primitive rhythm of time pulsations; that there are phrases of varying length, the crescendo and diminuendo, the accellerando and retardo of expression, building rhythmically to a climax.

Musicians have complained, and with justice, that most dancers mutilate music to subserve their own ends, changing tempos at will and adding or dropping measures ad libitum. In dancing with a musician's understanding and interpretation of the music, we are learning more than the art of the dance, we are building a real musical appreciation.

The question always arises, "Is there any technic in Natural Dancing?" Yes, but it bears no relation to that of the ballet.

The technic of Natural Dancing is along the line of natural movements with the purpose of developing a greater freedom, a better poise and control—in a word, to make the body a better instrument of expression.

It has been said that technic is the "grammar of the dance." Perhaps, but no modern education begins with grammar. Technic—and grammar—should be a means to an end, not an end in itself. It should come only when the need is felt and should be motivated by that need. When ideals outgrow the power to express, the desire for a more responsive body is felt and the time for technic is ripe.

This technic consists of finding the best way to do a given thing. Of course there must be a standard toward which to work—a "form" as in games and in athletics; but in dancing it is sufficiently flexible to allow for individual variations of physique and temperament. Our standard is based upon art, especially as found in Greek sculpture and vases; upon the laws of line and mass, of balance and of opposition. The living embodiment of our standard is, with the exception of a few minor details, in the Isadora Duncan Dancers.

During the past two years there have been such constant requests for "material" both from my own students and from those who have seen the work, that I have gathered together some studies and dances that have been worked out in my classes and present them in this volume, with the hope that they may prove useful and stimulating. I have tried to be clear in my explanations while preserving the atmosphere in each one as far as is possible on the printed page. The directions are intended as suggestions only and, within the prescribed form, there should be an infinite opportunity for individual expression.

This brings up a point that I feel is an important one. There has been much said of dancing as "a means of self-expression." This may be true according to the layman's understanding of the term. It is true from a psychologist's standpoint only when the dancer expresses in spontaneous rhythm an emotion spontaneously felt. This is rare and is purely an individual, never a group thing. The ideas and emotions in most Natural Dancing are from an external stimulus for they are suggested by the music or by a story or idea. In which case it can not be truly called "self-expression." However, once the idea or emotion is stimulated, it becomes a part of the individual and the resulting expression is her own.

The educational value of lyric dancing (an interpretation of music forms, not moti-

vated by an idea) has been questioned. I feel that it can be justified on the ground of training in music appreciation even if it did not carry the "satisfyingness" of the right rhythmic movement in response to the music. It can be compared to the playing of an instrument and, I fear, must be experienced to be appreciated. Often when a group is experimenting with a piece of music there will come such comments as "No, that doesn't FEEL right," or "There, that is good."

Everyone should have an opportunity for creative work. The simplest, crudest effort will give an appreciation of the art which is of inestimable value. In my classes at Teachers College every senior is required to give one or more original "Children's Rhythms." What a scurrying around for music and ideas there is and what an interest when they are presented! From these the best are selected for the Senior Dance Recital. I have chosen two which have been used successfully with children, for this book—The Dead Bird by Florence Ware, '19, and Blowing Bubbles by Ruth Jones, '21.

A word about the method of presentation. We tell first the story or idea that is to be danced and then let the group hear the music and become somewhat familiar with it. With the more difficult music it will be necessary to study it in detail as to phrases, accents, climaxes, and mood as well as rhythm. NEVER teach by counts or measures, This tends to make dancing mechanical and destroys one of the greatest educational values—the ability to listen to and respond to music. Let the music be the inspiration and the guide. In pantomimic action, the music serves as a "timer" as, for example, in The Dead Bird and The Last Rose. Any effort to reduce it to counts would destroy the spontaneous expression.

For the benefit of those who have had no experience in the presentation of natural material, I offer a sample lesson as a suggestion.

BLOWING BUBBLES.

TEACHER: "You have all blown bubbles, I know. Let me see you do it.

(Class responds by imitating the action.)

"What do you do with bubbles after they are blown?"

PUPIL: "Blow them big until they burst."

PUPIL: "Throw them up into the air."

TEACHER: "Let us sit down on the floor and listen to this music. See if you can tell me when it says to throw the bubble off your pipe."

(Class sits down and listens until someone finds the little accented notes where the bubble is thrown off.)

TEACHER: "What else can you do with bubbles?"

PUPIL: "See if you can blow them high up."

PUPIL: "Put your finger through."

PUPIL: "Catch it in your dress." Etc.

TEACHER: "How do you feel when the bubble bursts?"

PUPIL: "Makes your face all wet."

(One little boy said "It makes you feel all stickery.")

TEACHER: "Where do bubbles go when they burst?"

PUPIL: "They just go."

PUPIL: "Nowhere."

TEACHER: "Listen to the music again."

(Music plays while teacher talks.)

"We will blow the bubbles first. How many are there? Listen! Yes, two. Now we will play with this one—blow it about. It bursts! Oh, my face is all wet. Where has it gone?"

(The children follow the action freely while the teacher is speaking.)

TEACHER: "I liked the way Jack got up and moved around when he was playing with his bubble."

JACK: "I could make it go higher."

TEACHER: "Let us play it again and see how many different ways we can find to blow the bubbles."

In Natural Dancing, from the Children's Rhythms to highest art form, the idea behind it must be understood and felt before the dance can be given true expression.

Much credit for this volume is due to my students of the past few years for their ready response and happy suggestions as well as their willingness to act as a "laboratory" for my experiments. I am indebted also to Miss Ruth Garland for her help in arranging the music for publication and for permission to use several of her own compositions.

GERTRUDE K. COLBY.

September, 1922.

CONTENTS

PAGE

FOREWORD. BY JESSE FIERING WILLIAMS; B.A.; M.A.; M.D. 5

INTRODUCTION 7

KEY TO DIRECTIONS 13

FREE RHYTHMS (Pages 17–19)

I. Chopin Circle 17
II. Schubert Circle 18
III. Walk, Run, Leap 19

CHILD RHYTHMS. (Pages 23–28)

I. Blowing Bubbles 23
II. The Dead Bird 24
III. Lullaby 25
IV. Playing Ball 26
V. Run and Jump 27
VI. In the Waves 28

STUDIES. (Pages 31–41)

Ecossaises. I, II, III . . . . . Schubert 31, 32, 33
Waltz Studies. I, II, III . . . . Schubert 34, 35, 36
IV . . . . . Schumann 38

NATURAL DANCES. (Pages 43–106)

I. The Frolic . . . . . Schubert 43
II. The Chase . . . . . Schubert 47
III. The Combat . . . . . Heller 49
IV. The Faun . . . . . Grieg 52
V. Grotesque . . . . . Tschaikowsky 56
VI. Arabesque . . . . . Schumann 60
VII. Springtime in Hellas . . . Delibes 64
VIII. Deutsche Tanze II . . . . Beethoven 69
IX. Vintage . . . . . Beethoven 75
X. Huntresses . . . . . Schubert 79
XI. The Last Rose . . . . . Chopin 85
XII. Chariot of Apollo . . . . Grieg 91
XIII. The Athletes . . . . . Schubert 95
XIV. Pyrrhic Dance . . . . . Chopin 100

KEY TO DIRECTIONS

In referring to the "geography" of the dancing space or stage the old stage convention is used as convenient and easy to understand.

Right or Left } is to the right or left of the dancer when *facing front.*

Up = the back of the stage.
Down = the front.
Center, etc.

Thus, "up left" would be at the back and to the left of the dancer, when facing forward

STEPS.

All the steps are described in terms of natural, instinctive rhythms such as walking, sliding, hopping, skipping, galloping, running and leaping.

Straight foot positions are used throughout and the whole foot is used in the walk. There is no turned-out or hyper-extended toe in ballet technic.

The arm positions grow out of the body movements and follow the lift and sway of the body. They do not move independently but grow out of and continue the trunk movements.

WALTZ: Analysis—Step with the whole foot right (1).
Toe of the left at instep of right (2).
Step whole foot right (3), etc.
The alternate whole foot and toe gives the swinging lilt of the waltz step.
This analysis is for the waltz *in place.* To move forward or backward, space should be covered only on the *first count.* When space is covered on all counts, it becomes a

WALTZ RUN: This is a light, soft run to waltz time, three steps to a measure, with due attention to the swinging rhythm which is the essential part of waltz time. It *must not* be an athletic run.

ACCENTED WALTZ RUN: The first count is taken with a slight lift—almost but not quite a leap. This gives an accent *upward* and adds to the lightness that is found in typical waltz movements.

GALLOP: is always taken with *one foot leading.* The first count may be a step or a slide according to the mood character or mood of the music or dance.
Analysis—Slide left (1).
Close right to left heel, slide left (2), etc., with the left foot taking forward step throughout.

SKIP, SLIDE, HOP, RUN and LEAP need no explanation as they are fundamental. For form used see Introduction.

DERIVED STEPS.

POLKA: Skip, run, run.

GALLOP—SKIP:
Slide left (1).
Close right to left, slide left (2).
Hop left, slide right (1).
Close left to right, slide right (2), etc.

LEAP—GALLOP—GALLOP:
Leap, landing on right foot (1).
Close left to right, slide right (2).
Close left, slide right (3).
Leap left (1).
Close right, slide left (2).
Close right, slide left (3), etc.

LEAP—RUN—RUN:
Leap to right foot (1).
Two short running steps, left (2), right (3),
or
Leap to right (1).
Run left-right (2).

NOTE.

The music for the following dances may be found on Victor Records.

"HUNTRESSES"—Ballet Music from Rosamunde—Schubert–Kreisler—64670.

"THE LAST ROSE"—Nocturne—Chopin–Paderewsky—74529.

PYRRHIC DANCE—Military Polonaise—Chopin–Paderewsky—74530.

Free Rhythms

FREE RHYTHMS

These rhythms may be classed with such free rhythms as walking, skipping, running, leaping, etc.

They are more, however, for they are also studies in crescendo and diminuendo.

Rhythm is usually understood to mean "keeping time" to the beat or pulsation of music. This is one form of rhythm, — the most primitive. It is the type found in the beating of a tom-tom.

A more subtle form of rhythm is that found in "swell", — the steady growth to a climax; the gradual diminishing of tone or movement as in a diminuendo; or the increase or decrease of speed in musical phrasing.

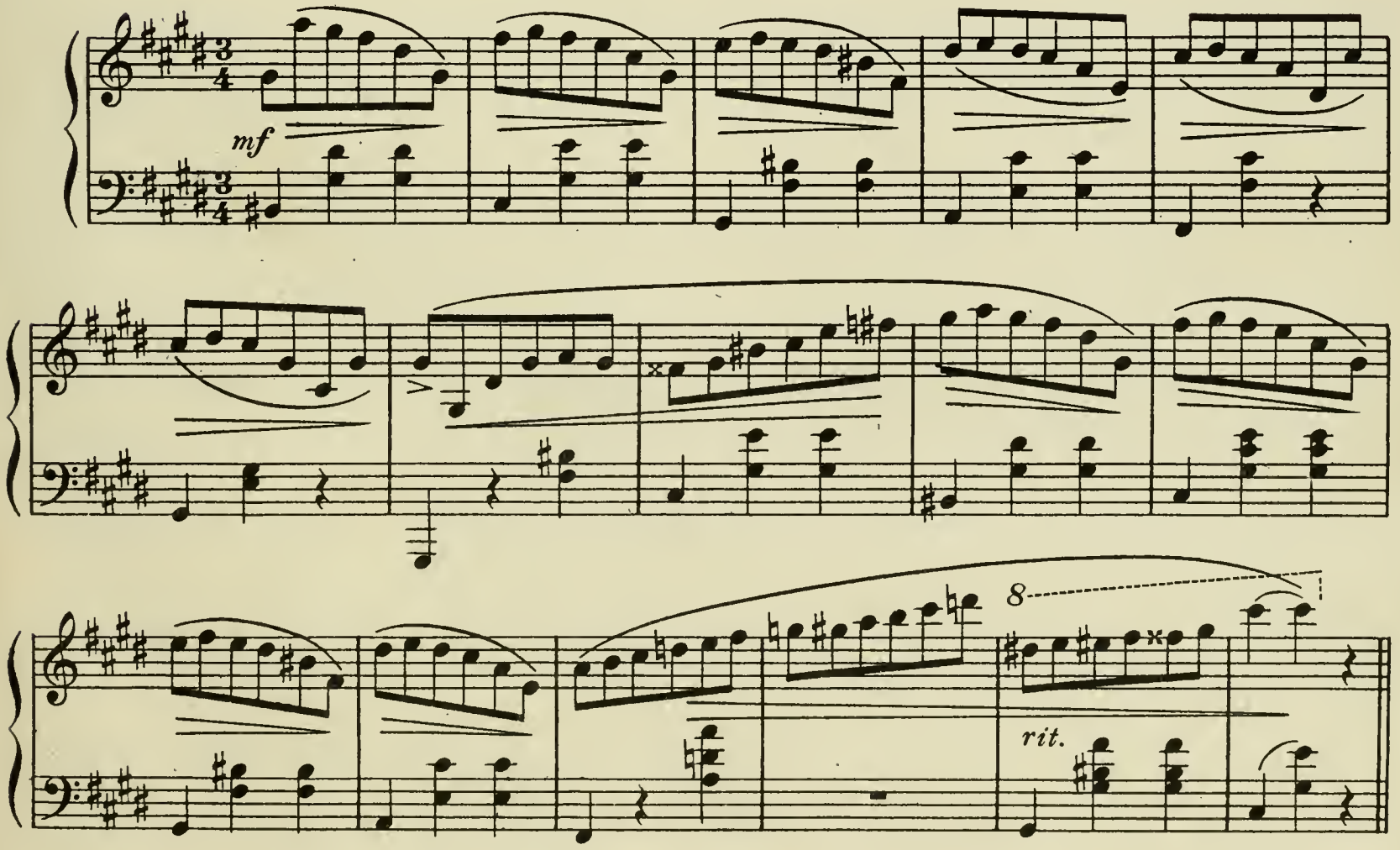
I
Chopin Circle

The dancers are in a circle, hands joined shoulder high. They face to the left.

Care should be taken that the head is high and the neck, shoulders and arms are "soft" so that there is no effect of strain or effort.

They move around the circle to the left with a soft "accented waltz run" 7 meas.
Change direction with 3 steps in place 1 measure.
Move to the right with accented waltz run 4 measures.
Bending forward, run with short steps (6 to the measure) 3 measures.
Poise high with chests up and heads back. 1 measure.

In the last four measures, the body comes up gradually and the running steps follow the retard of the music to the climax.

I
Chopin Circle

II

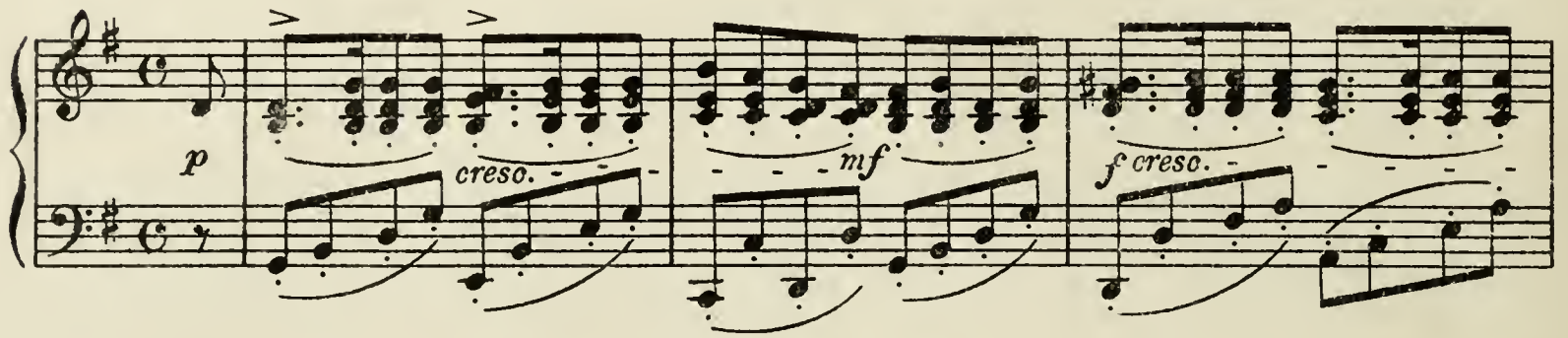
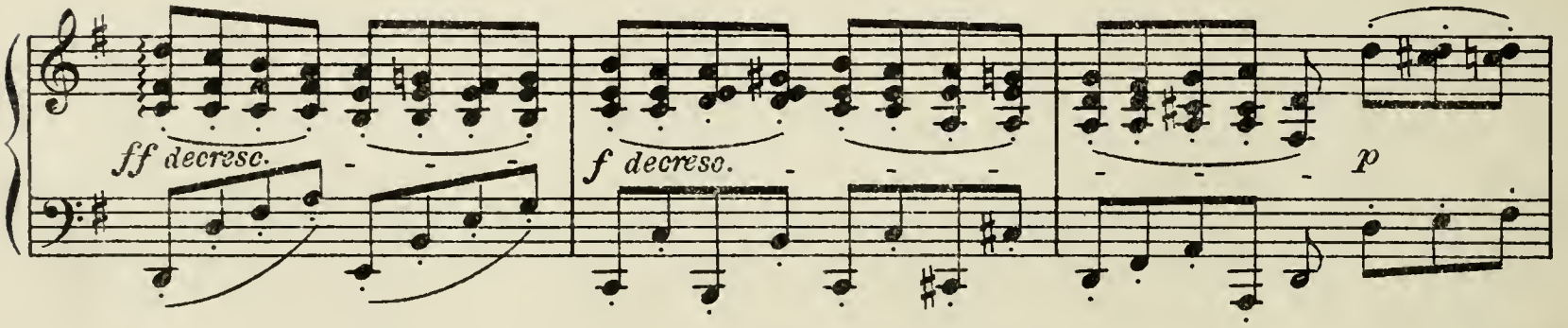
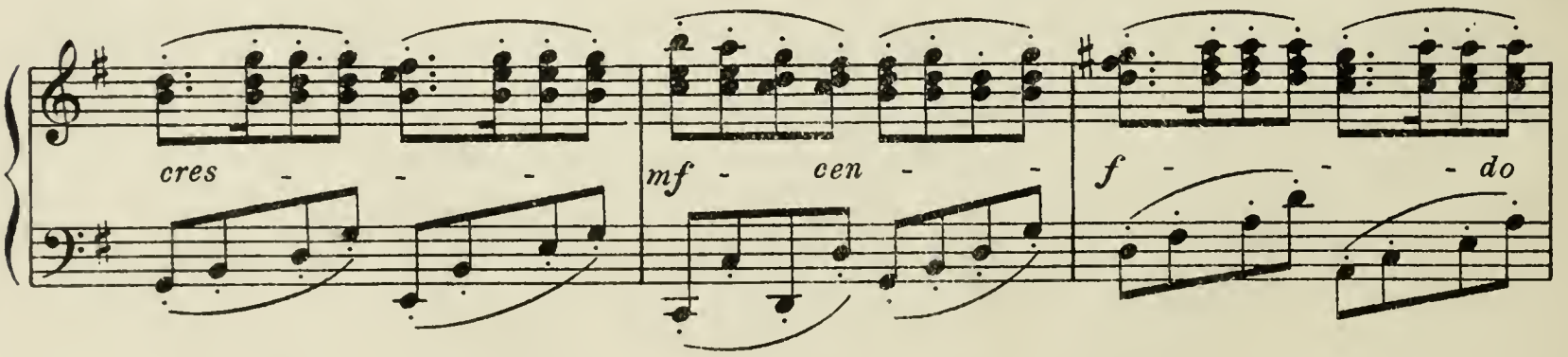
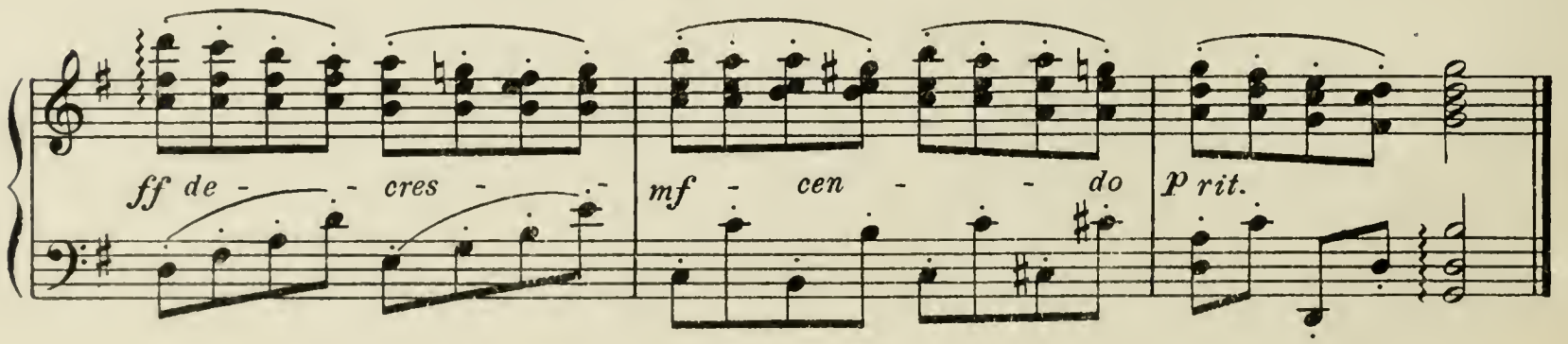
Schubert Circle

The circle moves to the left, always following the expression of the music. The soft part (piano) is taken with a light, short running step, not more than six inches in length (from the knees).

The step lengthens *gradually* until on "fortissimo" the run becomes as long a stride as the legs can compass. The step is decreased in length following the diminuendo of the music.

Note: — A firm grasp of the hands and a pull inward rather than outward will be found of advantage on the long stride.

II

Schubert Circle

III
Walk, Run, Leap

This rhythm begins with a light, quick movement and builds to a large, slow, vigorous one. The transition from one to the other should be gradual so that there may be a feeling of steady rhythmic growth.

I. A line, single file, moving freely with uplifted arms and lightly swaying bodies, winds in and out with a light, lilting walking step.

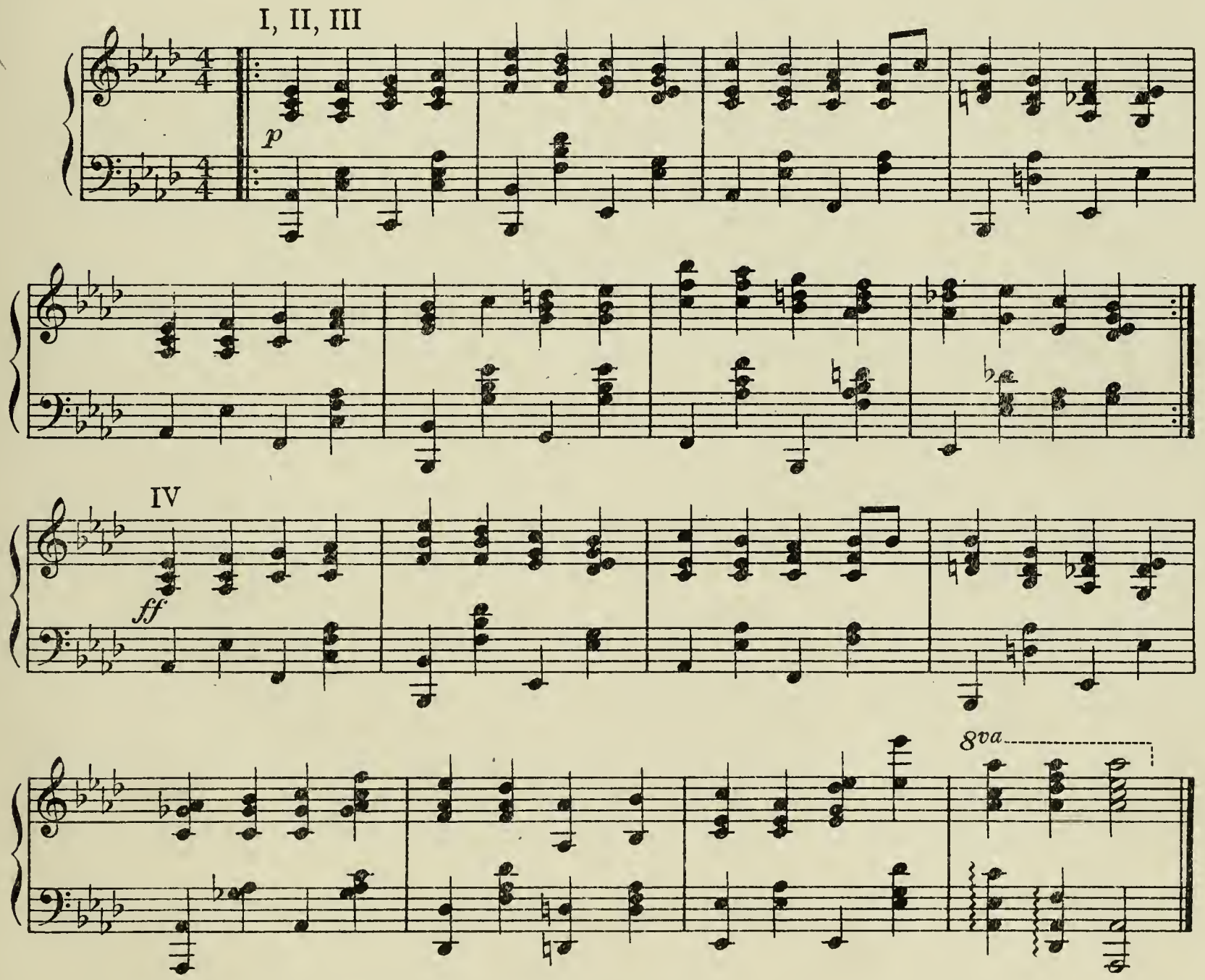
II. The walk grows to a short, springing run (from the knees).

III. This run lengthens gradually to the long low striding run of the "Schubert Circle". The tempo of the music is slightly retarded, growing in intensity.

IV. The striding run becomes a strong, high leap. The music is heavy and slow. Hold at the end.

III
Walk, Run, Leap

Ruth Garland



I. Play first eight measures *Moderato* (Walk)

II. Repeat first eight measures at a quicker tempo (Run)

III. Repeat again first eight measures little more slowly, retarding on last two measures with much crescendo (Longer run).

IV. Play last eight measures slow and forte.

Copyright 1922 by Ruth Garland

Child Rhythms

CHILD RHYTHMS

I

Blowing Bubbles

A child is seated on the floor. She dips her pipe in her bowl, blows a bubble and tosses it off the pipe high in the air. . . . . 4 measures

She dips again and as she blows a second time she rises first to her knees, then to her feet, and tosses this bubble higher than the first. . . . 4 measures

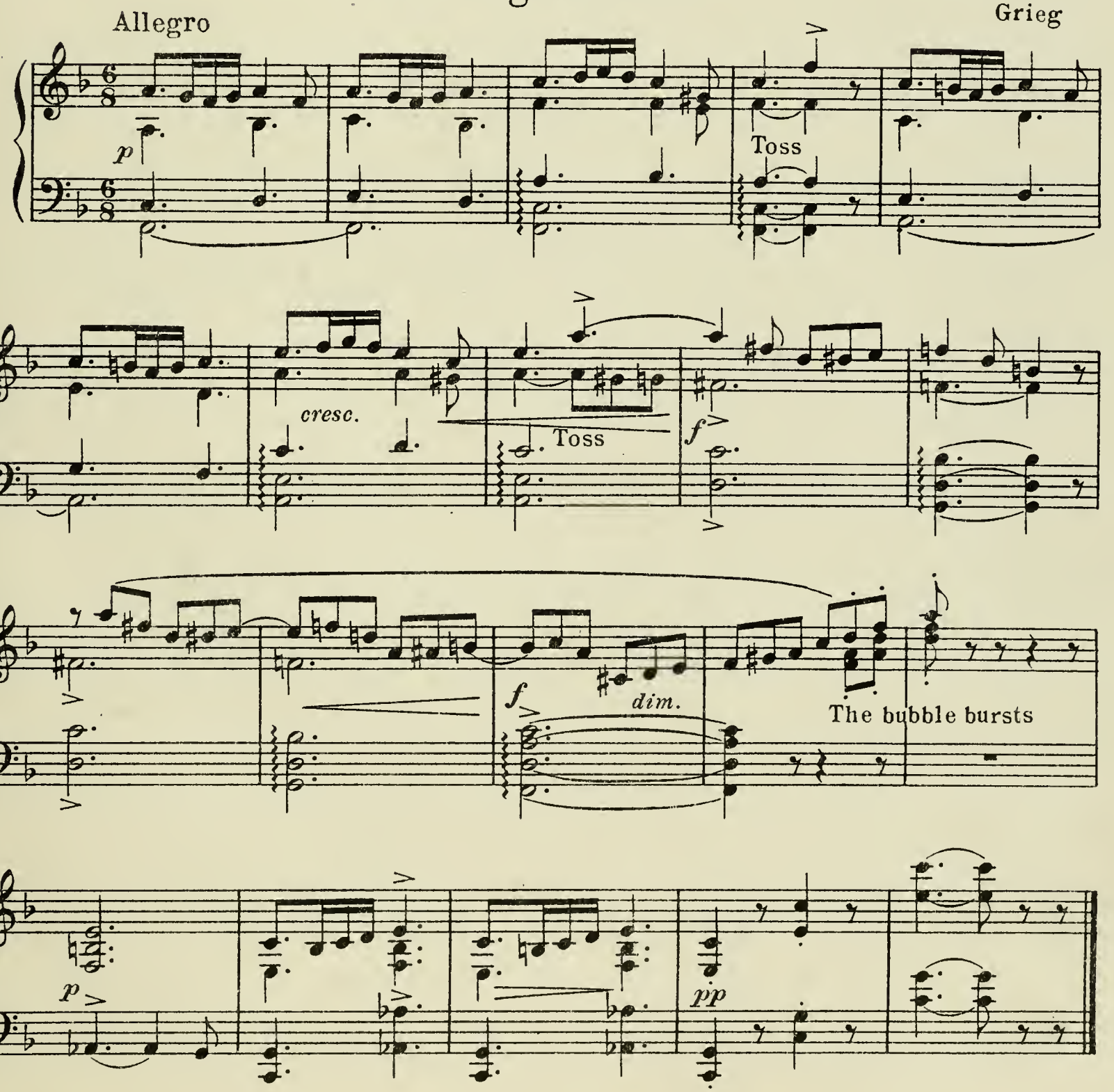
She plays with it blowing it here and there, reaching for it. Sud - denly it bursts! . . . . . 7 measures

As she feels the soapy spray upon her face she looks around with wonder and dismay. Where has her bubble gone? . . . . . 5 measures

Ruth Jones. T. C. '20.

I

Blowing Bubbles

Album Leaf
Grieg

II

The Dead Bird

A child has found his pet bird lying dead. Carrying it gently in his two hands, smoothing its rumpled feathers and laying his cheek carressingly upon it, he walks slowly forward until he finds a spot to make its grave. (One step to the measure). . . . . 12 measures

Slowly he kneels down and lays the bird on the ground. . . . . 4 measures

He brushes the earth together from all sides, heaping it over the little cold body. . . . . 4 measures

He pats and presses it into shape. . . . . 4 measures

He looks around for some flowers. Spying them he rises and moving from place to place gathers a handful. . . . . 4 measures

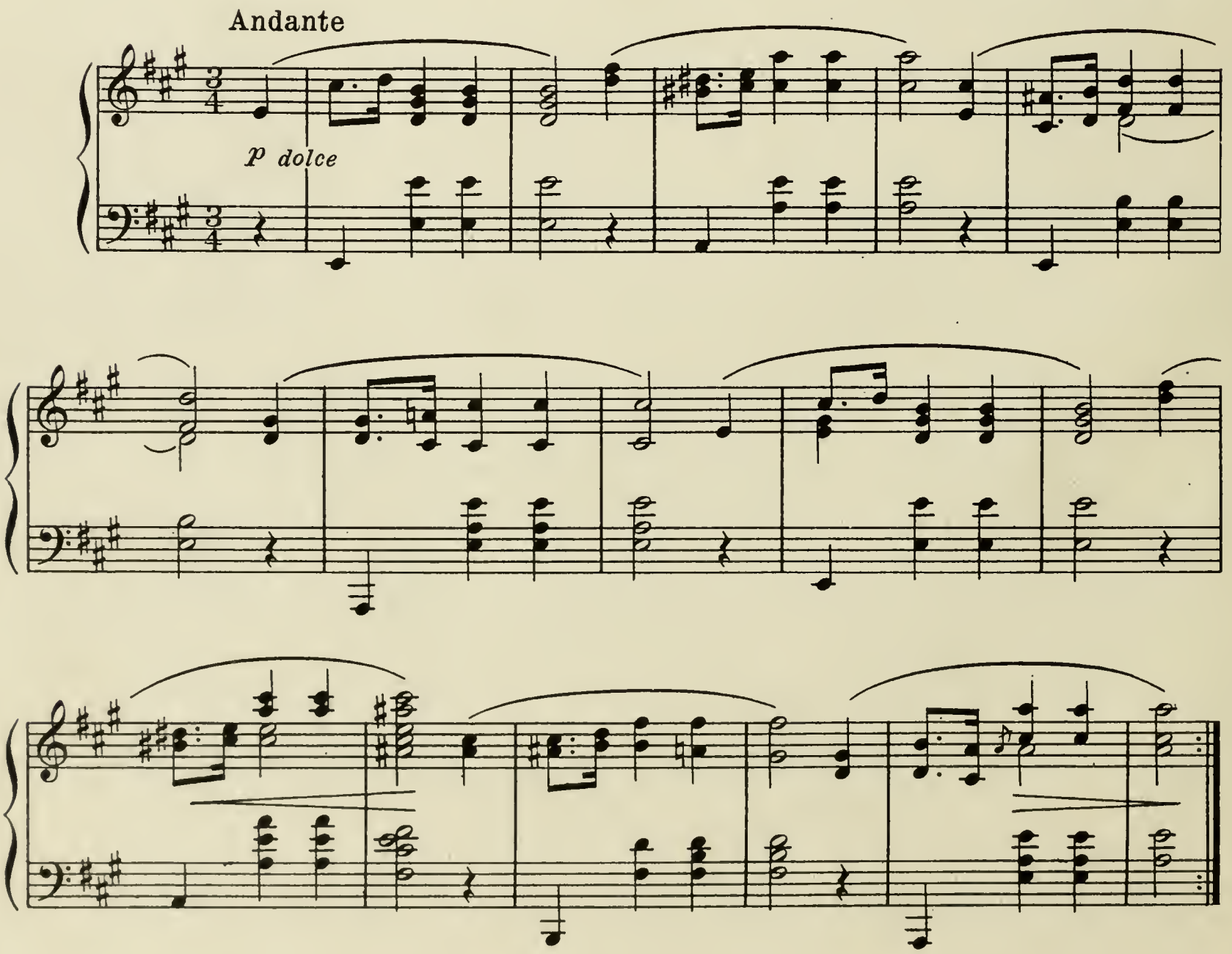
He comes slowly back and kneeling beside the little grave places his gift upon it. . . . . 2 measures

He drops his head upon his arms in grief at his loss. . . . . 2 measures

Florence Ware. T. C. '19.

II

The Dead Bird

F. Chopin, Op. 28, №7

III
Lullaby

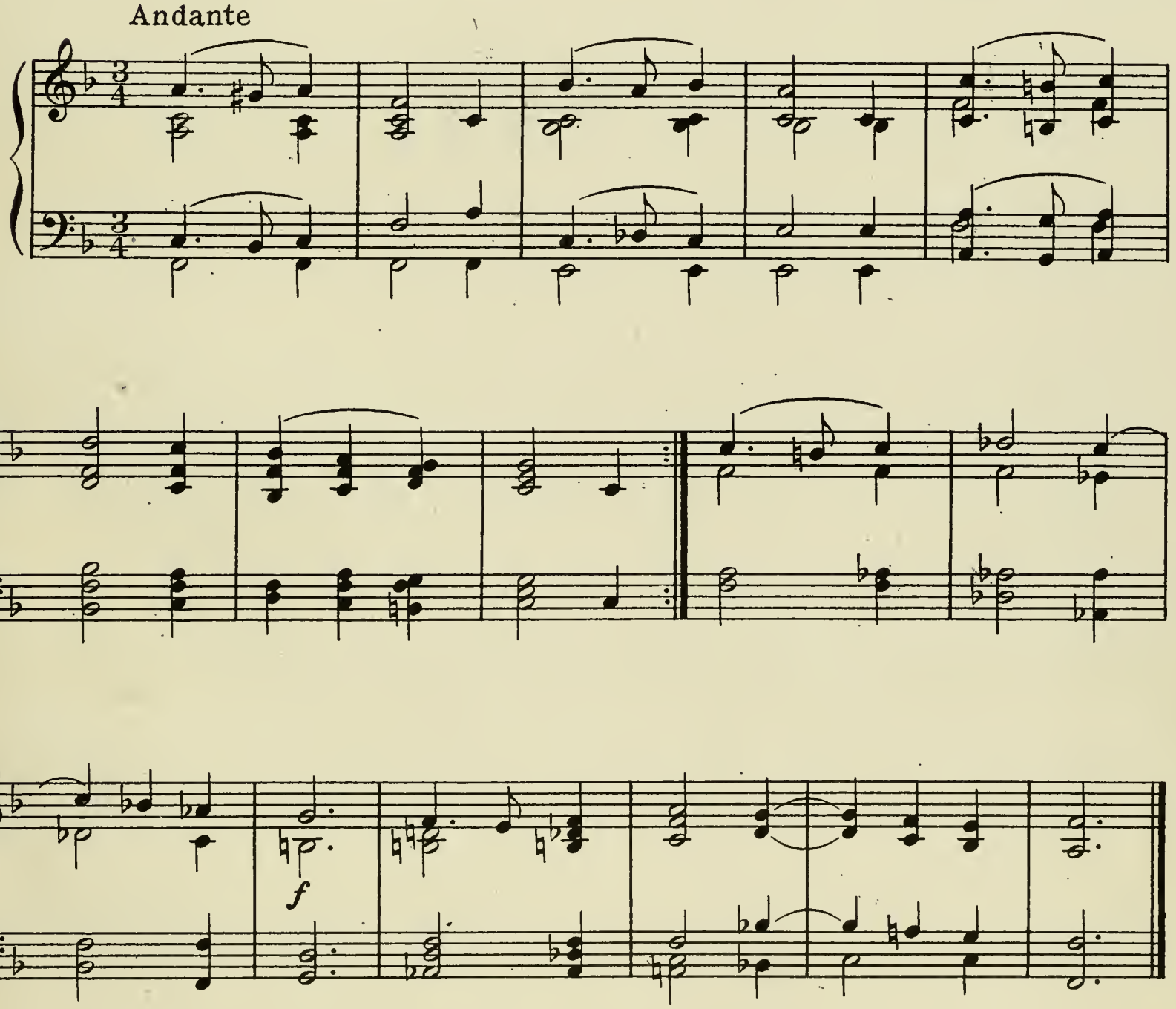
A little girl with her doll in her arms walks slowly forward hushing it to sleep with a gentle swaying movement. . . . . 16 measures

The little mother kneels and places the baby in its cradle, smoothing the covers over it. . . . . 4 measures

She lifts her head, silently asking a blessing. . . . . 2 measures

Rising, she steals softly away, looking back, with finger on lips, to be sure her child has not stirred. . . . . 2 measures

III
Lullaby

F. Schubert, Op. 9, №35

IV
Playing Ball

Two children are playing ball. They bounce and catch, toss and catch. They throw to one another, exchanging balls; bounce again and finally throw as high as they can, watching the balls closely, and catch with a great show of professional skill.

I

Bounce and catch	1 measure
Repeat	1 measure
Toss and catch	2 measures
Toss and catch	1 measure
Repeat	1 measure
Toss high and catch	2 measures
Repeat the whole	8 measures

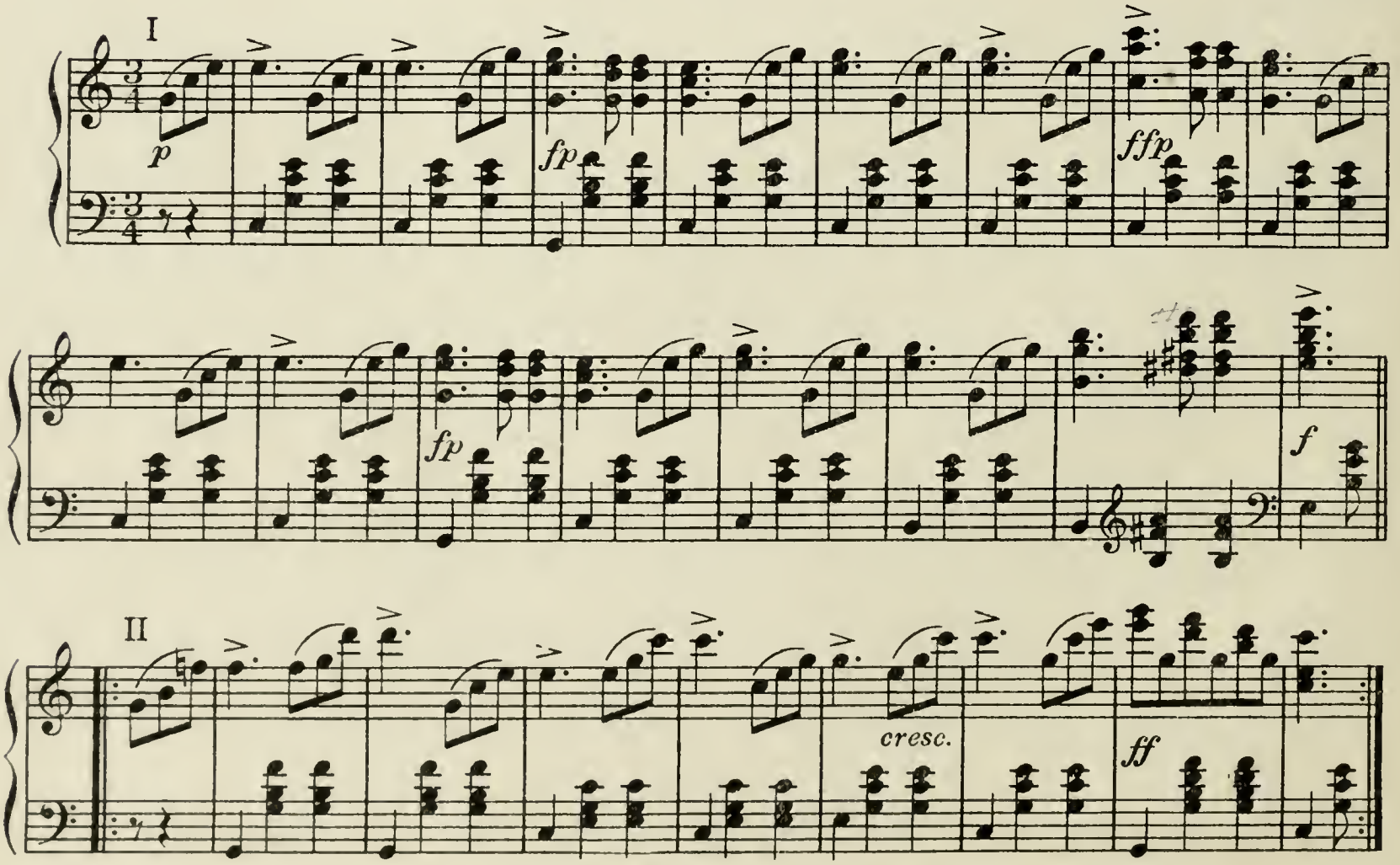
II

Throw to the other exchanging balls, with either underhand or overhand throw	1 measure
Catch	1 measure
Repeat	2 measures
Bounce and catch twice	2 measures
Toss and catch	2 measures
Repeat the whole and finih with a very high throw, watch and catch. The last two measures are much retarded to allow time for catching the fly.	8 measures

(All through this rhythm care should be taken that the whole body is used in the throwing and catching and not *the arms alone.)*

IV
Playing Ball

Schubert



V
Run and Jump

I

Two children, hand in hand, run and jump together. One snatches her hand away and runs a short distance ahead of her companion.

Six running steps. . . . . 1 measure

Step and jump, landing with feet together and knees bent. . . . 1 measure

Repeat twice . . . . . 4 measures

6 runs. One child takes longer steps so that they are about four feet apart. 1 measure

She pauses and looks back to see what her playmate will do. . . . 1 measure

II

The second child immediately gives chase and a dodging game follows. The runaway dodges and turns but is finally captured by the hand.

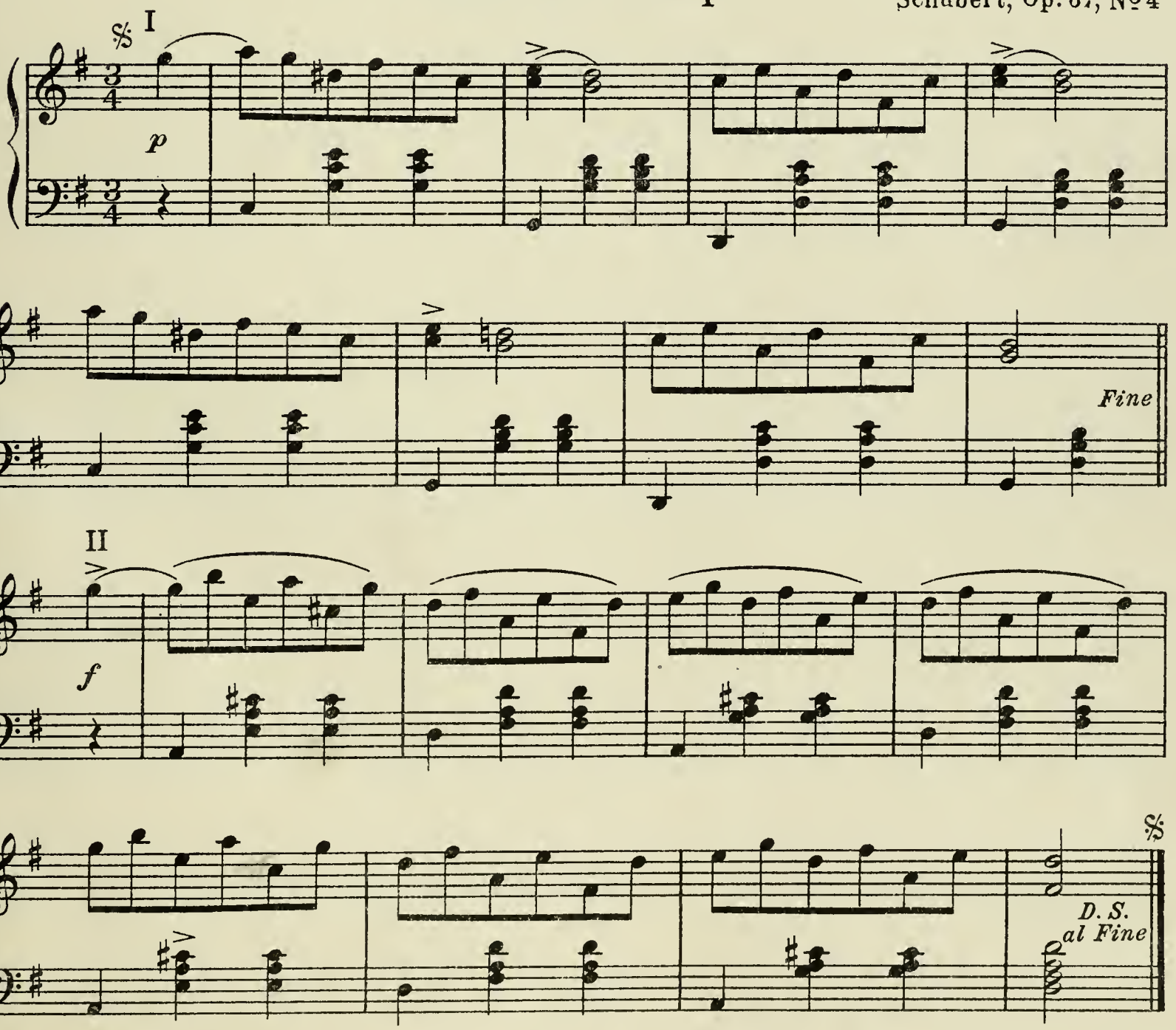
Both use an accented waltz-run throughout. . . . . 8 measures

Repeat the whole. The second time the other child runs away and is caught.

Repeat I, but this time they run away together.

V
Run and Jump

Schubert, Op. 67, No 4



VI
In the Waves

Three children hand in hand, try to get up their courage to go into the water. They run forward cautiously, then step back, they run forward again, and a third time, advancing a little more each time. Then frightened by a bigger wave they drop hands and scamper back to their starting place but turn and join hands to try again.

I

Three running steps forward	1 measure
One waltz back	1 measure
Repeat twice	4 measures.
Run far back and turn facing the water . .	2 measures
Repeat the whole	8 measures

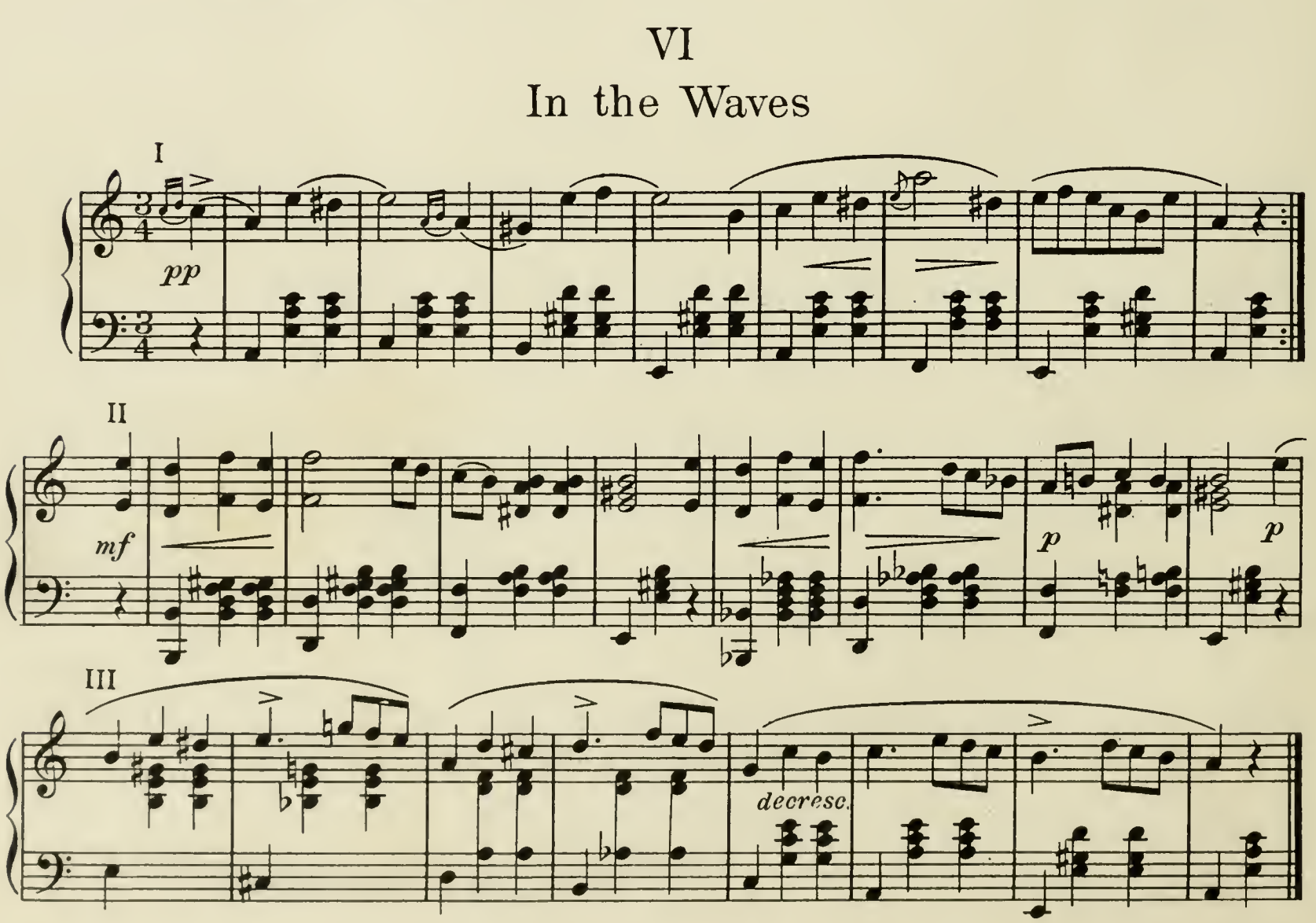
II

Led by the child on the right they move diagonally forward right with high steps over the waves. They run backwards, hands still joined. The child on the left then leads them diagonally left, but they drop hands, turn and run back to the starting place as in I.

2 high steps, right, left, (diagonally right) . . .	2 measures
7 little running steps backward, (diagonally left) . .	2 measures
2 high steps, (diagonally left)	2 measures
Drop hands, turn, and scamper back (diagonally right)	2 measures

III

4 high steps forward	4 measures
2 slow steps back, the end girls pulling back. . . .	2 measures
The middle child gets up courage and pulling the other two dashes forward and they all jump in. 6 running steps and a jump.	2 measures



Studies

Ecossaises and Waltzes

Ecossais I

Formation:— two couples, right hands joined above shoulder level with a light touch, *not* a clasp. Left arm shoulder-high in preparation for the "wave." This movement should start in the shoulder and finish with a flourish in the hand. It should come on the accented beat of the *1st* and *3rd* measures only.

Natural polka: skip, run, run.

I

Wave left arm high. 4 polka steps starting right. . . . . 4 meas.
Join left hands and repeat moving in opposite direction, waving right arm. . 4 meas.

II

Face toward center of four, with arms down and back, body forward, 4 polkas backward. (Let the arms swing forward at the end in preparation.) . . . 4 meas.
4 skips forward, letting the arms swing sideward and slightly backward, head back, chest raised on 1st and 3rd, relaxing forward on 2nd and 4th. . . 4 meas.
Repeat. Finish in slightly larger formation than the first. . . . . 8 meas.

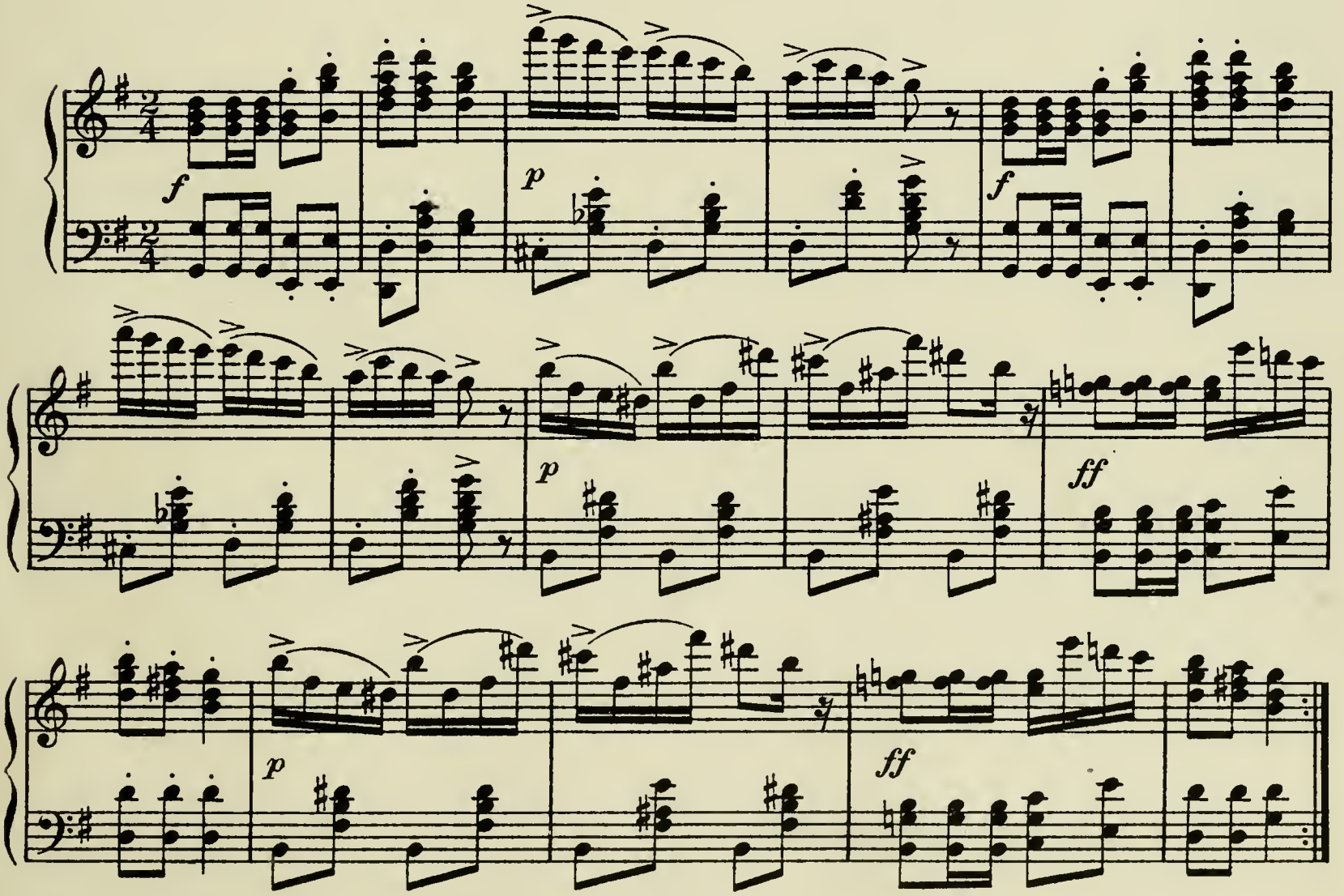
III

Face partner. With polka, go through the evolution of a grand right-and-left (hey for four). Use the high "wave" as in I, touching right hand of partner, left hand of neighbor etc. Around a circle to place. The "touch" comes on the accent of 1st and 3rd and two polkas for each "touch". . . . . 8 meas.

IV

Hands four, leaning away from circle, move right, 2 polkas, 4 skips. . . 4 meas.
Move left, 2 polkas. . . . . 2 meas.
Drop hand of neighbor and join both hands with partner. 2 skips left, pause, turn and hail the other couple. . . . . 2 meas.

Ecossais I

Schubert

Ecossais II

A line of 6 or 7 facing forward with hands joined.
Natural polka= skip, run, run.

A music — I

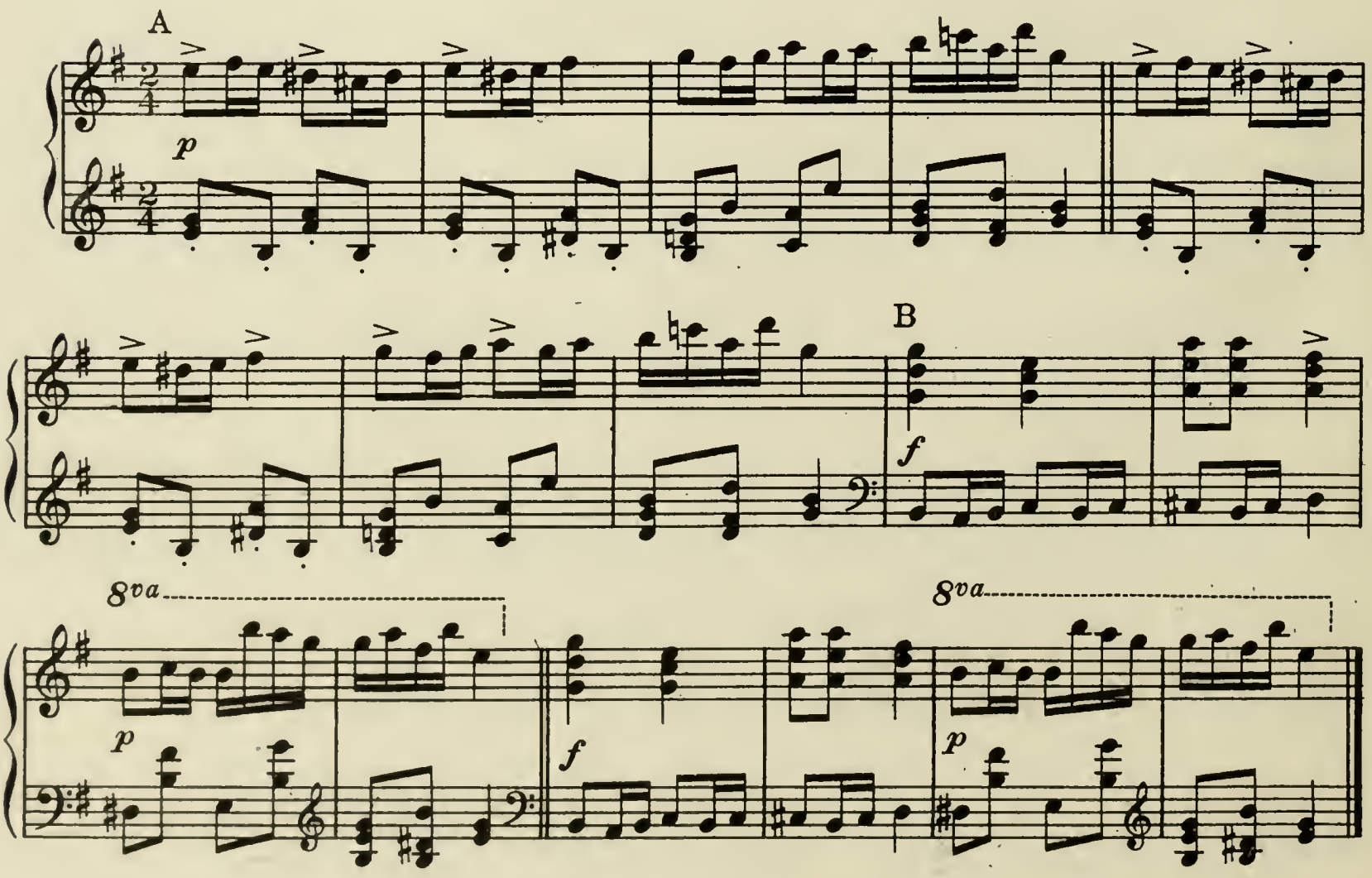
2 polkas forward . . . . . 4 meas.
4 skips turning right and moving backward to place . . . . . 4 meas.
2 polkas forward . . . . . 4 meas.
4 skips to two files about 8 feet apart. The ends of the lines are the leaders of the files. . . . . 4 meas.

B music — II

The files move in a circle, the right file counterclockwise, the left clockwise. They pass left shoulders at the front and right shoulders at the back.
Leap, run, run, leap, run, run. . . . . 4 meas.
4 skips . . . . . 4 meas.
Repeat, finishing in place, facing opposite line. . . . . 8 meas.

A music — III

Files move toward one another, 2 polkas . . . . . 4 meas.
As they pass through (right shoulders) they turn and skip backward into the opposite positions. . . . . 4 meas.
Repeat to place . . . . . 8 meas.
Repeat II . . . . . 16 meas.
Repeat III . . . . . 14 meas.
All run forward to a circle. . . . . 2 meas.

Ecossais II

Ecossais III

Formation: — circle of any number of couples, hands joined.

I

Moving left starting left foot — slide, slide, skip — four times. . . 4 meas.
Same to right, starting with left foot crossed over. . . . . 2 meas.
Drop hands, continue the step to a large circle. Finish facing partner. A clockwise, B counter-clockwise. . . . . 2 meas.

II

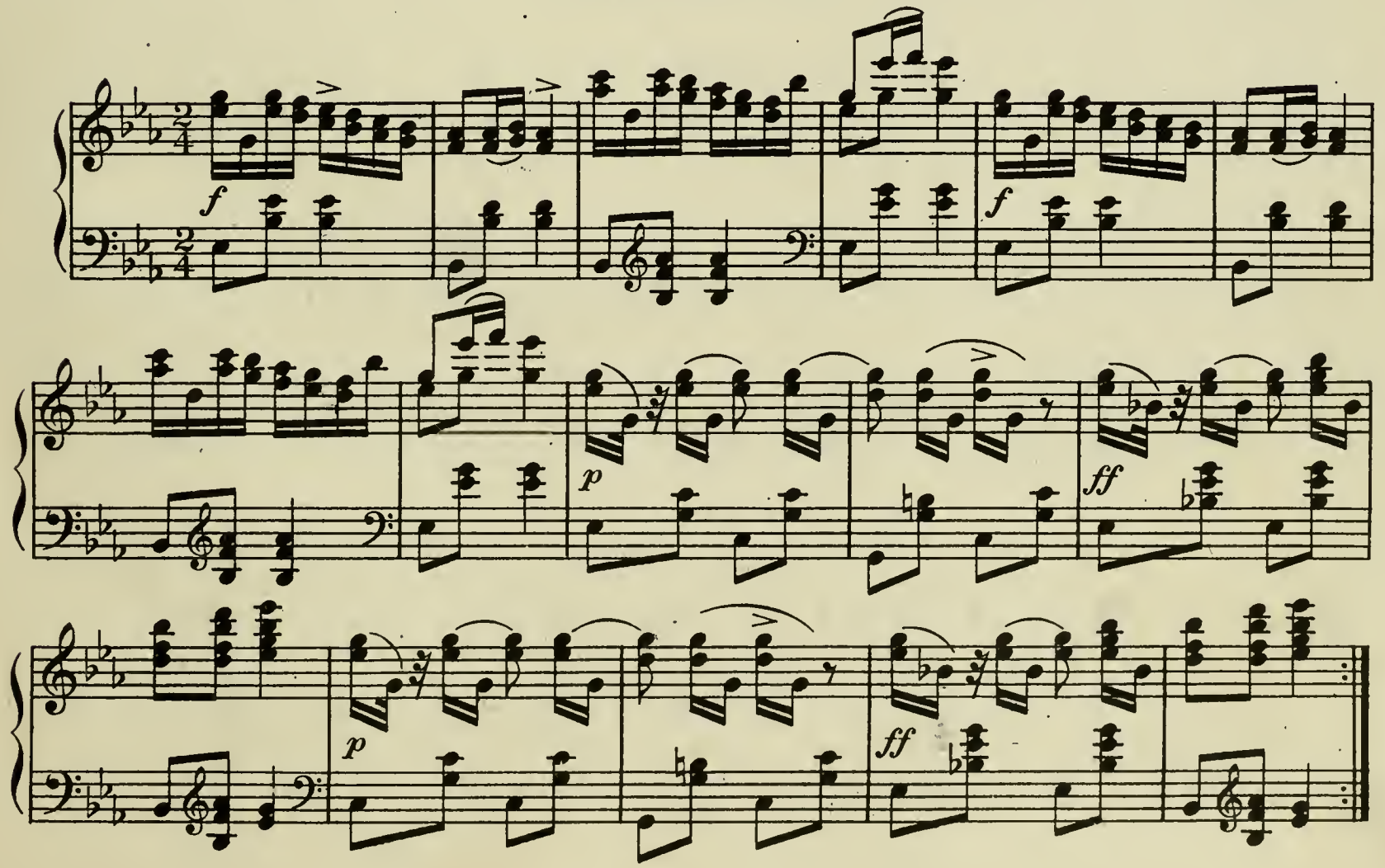
Run past your partner, passing left shoulders. Meet the next with a pause. . 2 meas.
Join right hands and skip around one another, leaning away. . . . 2 meas.
Run on, passing one by the left shoulder, meeting the next, hold. . . 2 meas.
Join right hands and skip around, finish with hands crossed in a double circle facing counter-clockwise with A on the inside. . . . . 2 meas.

III

Second time through the music.
Starting right foot, slide, slide, skip — Repeat left. . . . . 2 meas.
With four skips the B crosses to the inside, turning without releasing hands, while A continues forward. . . . . 2 meas.
Repeat the slide, slide, skip. . . . . 2 meas.
A, now outside, starts to turn across, but releases first her left and then her right hand and finishes a few feet ahead of B. They are now in a single circle. 2 meas.

IV

They run as though playing tag, 7 steps. . . . . 2 meas.
Whirl in place with 4 skips. . . . . 2 meas.
Chase again . . . . . 2 meas.
Turn in place with 2 skips . . . . . 1 meas.
Run toward the center with a hail. . . . . 1 meas.

Ecossais III

Waltz Study I

Greeting

A group of any number is placed in a compact mass so that they may seem to burst forth as they scatter in the first forward movement.

A

4 accented waltz runs forward, arms sideward and low. . . . . 4 meas.

4 waltz steps backward, turning right. The arms are overhead and sway with the movement of the body from side to side. . . . . 4 meas.

Repeat. . . . . 8 meas.

B

With long steps, walk diagonally forward, right, left, right. Poise right and call with a large sweep of the right arm. . . . . 2 meas.

Repeat diagonally left. . . . . 2 meas.

4 Waltz steps, turning as in A. . . . . 4 meas.

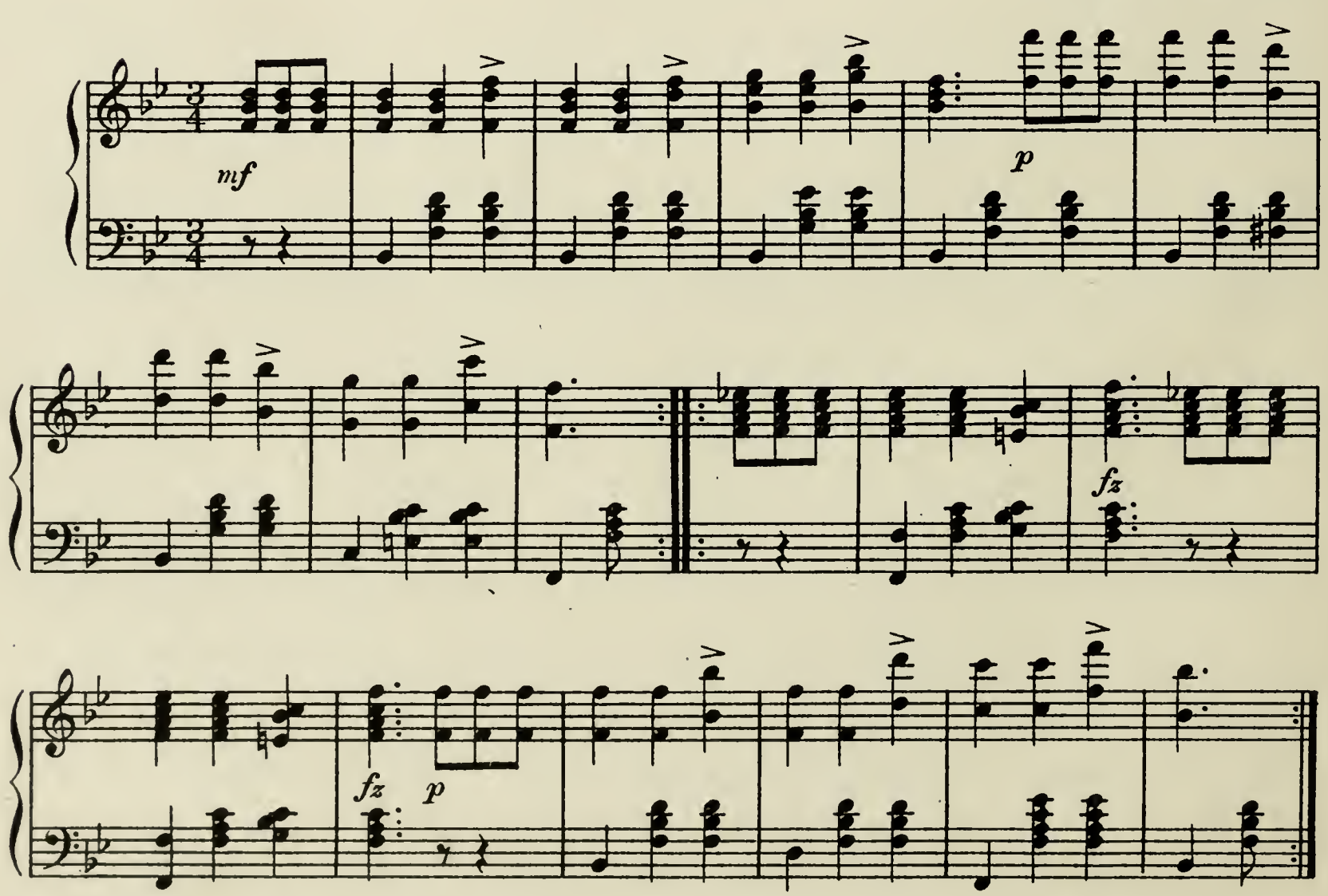
Repeat whole. . . . . 6 meas.

Run forward and extend both arms in welcome. . . . . 2 meas.

Waltz Study I

Greeting

Schubert, Op. 50, Nº 6



Waltz Study II

Two lines, of not more than four each, facing one another.

A

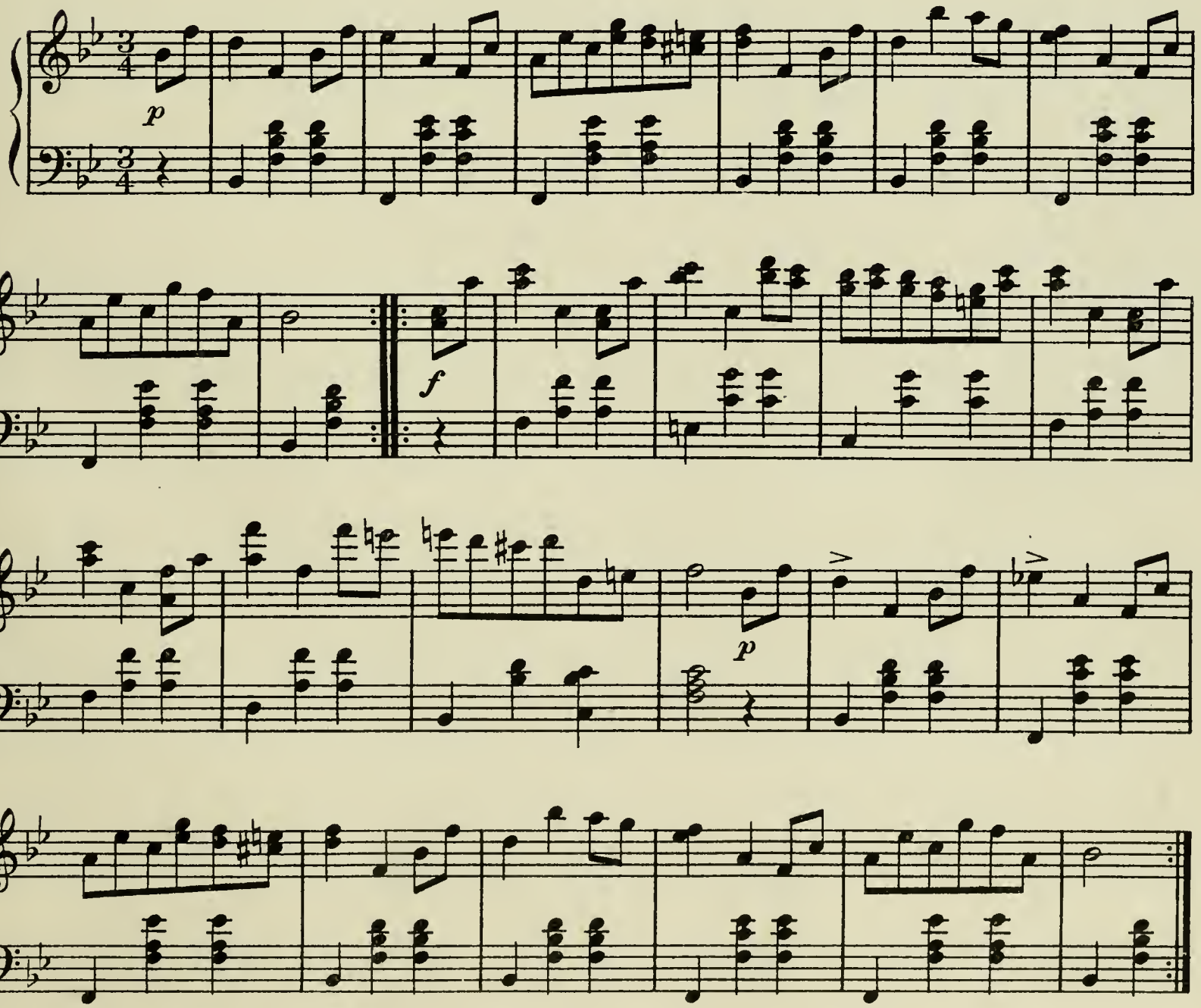
With a swinging movement, waltz forward right. . . . . 1 meas.
Waltz backward left. . . . . 1 meas.
Run across to opposite place (3 steps to a measure) and turn around facing opposite line. . . . . 2 meas.
Repeat, returning to place. . . . . 4 meas.
Repeat whole. . . . . 8 meas.

B

Both lines face right and describe a circle counter-clockwise, with an accented waltz run, finishing in place. In this movement the arms, head and chest should be raised to give an effect of spirit and buoyancy. . . 8 meas.
Repeat A . . . . . 8 meas.
Repeat B . . . . . 8 meas.
Repeat A, with a retard on the turn and hailing the other line with a wave of the upraised arm. . . . . 8 meas.

Waltz Study II

Schubert, Op. 50, No 5



Waltz Study III

This Study has been used for a dance of Greek garland bearers around the altar of the god Pan.

Formation:— 5 or 6 in a line, hands joined.
"Step" = step-hop right, raising the left leg backward;
step-hop left, raising right knee forward.
Each "step" takes 2 measures.

A

2 "steps" moving forward, hands joined.	4 meas.
2 steps turning backward right, hands unclasped. . . .	4 meas.
2 steps forward, as before.	4 meas.
2 steps turning to form a circle, hands joined. . . .	4 meas.

To form the circle, the ends will have to move forward and the center backward.

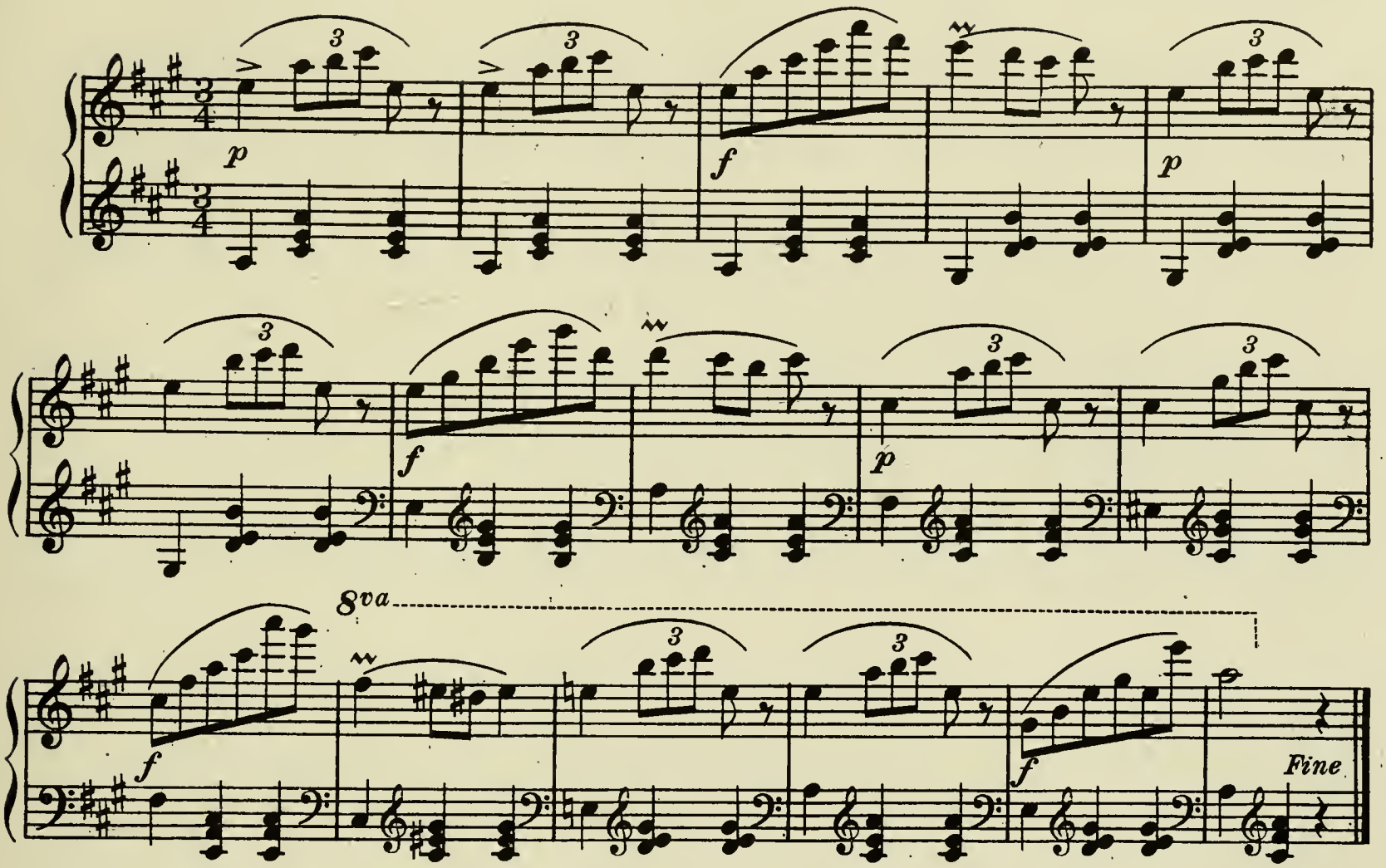
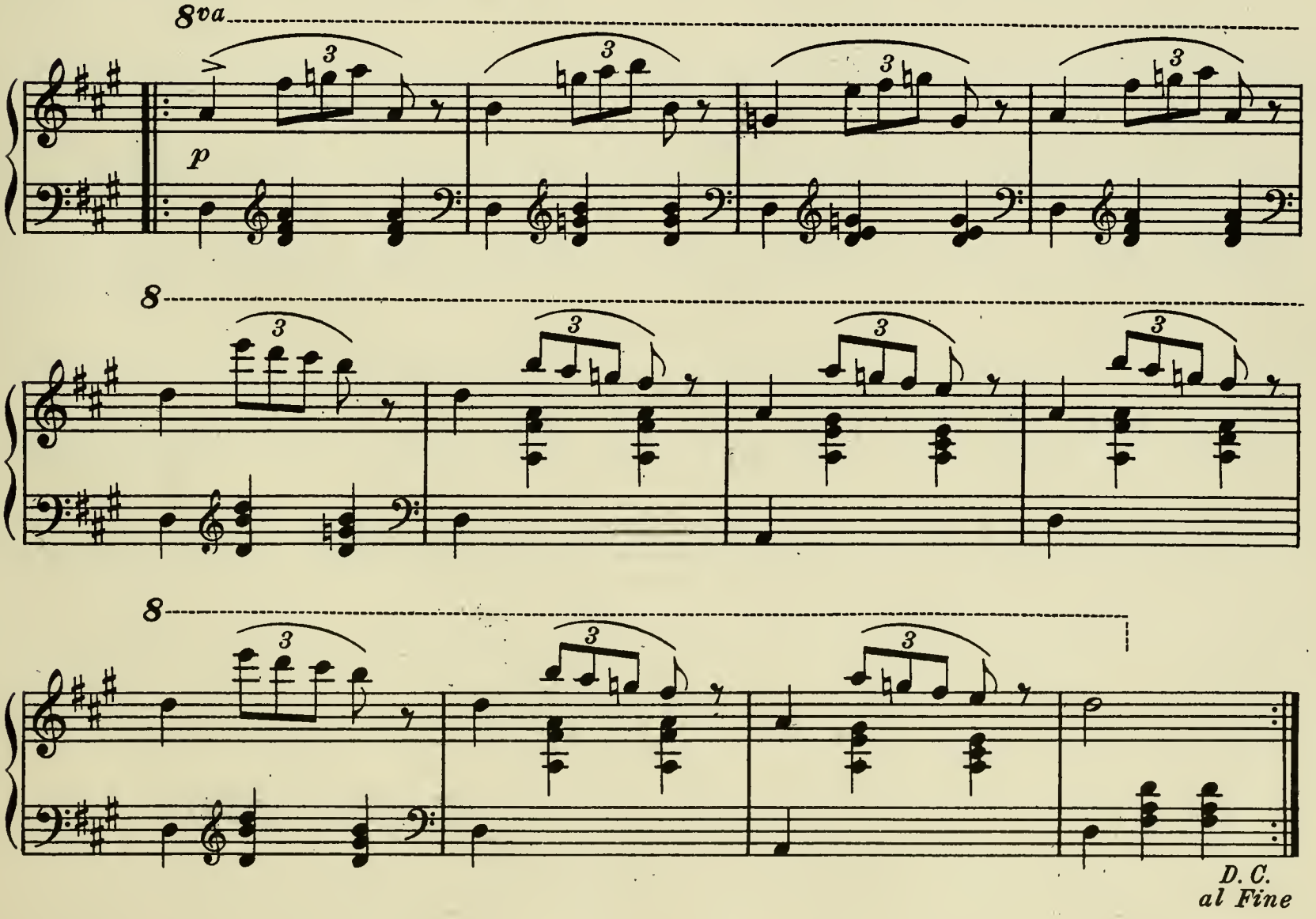
B

2 steps, circle left.	4 meas.
1 step turning backward right (hands dropped).	2 meas.
1 step forward, rejoining circle.	2 meas.
1 step, circle moving left.	2 meas.
1 step, turning right *in place*.	2 meas.
Repeat whole with circle moving right	8 meas.
(The turning is *always* to the right.)	
2 steps turning to original line formation.	4 meas.

C

Repeat A.	14 meas.
Run forward 3 steps.	1 meas.
Poise on forward and raise arms diagonally outward and upward.	1 meas.

Waltz Study III

Schubert, Op. 91, Nº 10

Waltz Study IV

A Frieze

Group of five:— three on one side, two on the other, (1 2 3 4 5). Each line has hands joined and are looking toward the opposite line. The dance moves only from side to side and should be danced in a space not more than three feet in depth.

I

(This whole movement is smooth and legato.)

Slow lilting walk, with knee slightly raised forward. (4 steps) increasing . 4 meas.
in lift until it breaks into 2 skips. . . . . 2 meas.
Three running steps, bending slightly forward. . . . . 1 meas.
A slow half turn (toward the front) unfolding to an upright position. . . 1 meas.
(The line of two passes in front of the three.)
Repeat to position. In the run this time hands are dropped and the line spreads out with a distance of at least three feet between dancers. . . . 8 meas.

1 2 3 4 5

II (a)

The lines change places winding in and out; passing first right shoulders, then left.

There should be a strong contrast to the preceding movement in the lift and abondon of this.

The step used is 1 high skip and 3 small running steps, repeated twice. 6 meas.
Finish with smooth run and turn as in I. . . . . 2 meas.
Positions are now reversed, hands joined. 4 5 1 2 3

II (b)

(Legato)— Four walking steps as in I, starting with foot toward the front (4-5 right 1-2-3 left). . . . . 4 meas.
Strong three-step-turn backward. . . . . 2 meas.
Bend slightly forward on the first step, and finish with the weight on the back foot and the body and head thrown back.— Run four steps forward and hail opposite line. . . . . 2 meas.

Follow the music in point of expression and bring out the contrasts in the movement of the dance.

Waltz Study IV

A Frieze

"Carnival"
Schumann

Molto vivace
Tempo di Valse

pp semplice

sf

f

sf *sf* *sf* *sf*

ritard.

pp

ff

rit.

Natural Dances

NATURAL DANCES

I
The Frolic

Formation:— Three side by side A - B - C.

I (a)

A runs forward six small steps, turns and looks expectantly toward the others. 2 meas.
C runs to her, join outside hands, both beckon to B. . . . . 2 meas.
B runs to them, completing circle. . . . . 2 meas.
All step forward right, raise arms upward toward center of circle, heads thrown back. . . . . 2 meas.

(b)

A runs away six steps, diagonally forward right. . . . . 2 meas.
C runs away six steps, diagonally forward left. . . . . 2 meas.
B runs back to starting place, each looks back to the others over shoulder. . 2 meas.
All turn and run together, join hands forming a circle. . . . . 2 meas.

II

Circle left with run, run, leap 4 times. After the second "run, run, leap" they drop hands and widen their circle until each reaches his corner as in I(b). 4 meas.
All run together to center and just as they are about to join hands, . . 2 meas.
turn and run away to their "corners". . . . . 2 meas.
Facing out, repeat run, run, leap to left (counter-clockwise) the circle narrowing until they are together. . . . . 4 meas.
They run away again to their corners, pause for a second, ... 2 meas.
then run back and join hands, ready to play together. . . . . 2 meas.

III
The Circle

Starting right foot circle rotates to left and moves diagonally backward right with:
(a) 4 running waltz steps. . . . . 4 meas.
(b) In a line (always in same order as first position in I (a) above), step right, swing left across. . . . . 1 meas.
Repeat left, right, left, moving diagonally forward right. . . . . 3 meas.
Repeat (a) . . . . . 4 meas.
Repeat (b) moving diagonally forward left. . . . . 4 meas.
Repeat whole of II, finish in a diagonal line from up center to down left. . 16 meas.

IV
Playing Tag

A
B
C

In this, the movement is like a hey or reel for three. Each follows a figure 8, though only two move at a time. The one passing through the center is always chasing one at the end.

B chases C, passing right shoulders— both poise looking at one another, C is now in center. . . . . 2 meas.
C chases A, passing left shoulders, and pauses. . . . . 2 meas.
A chases B, passing right shoulders, and pauses. . . . . 2 meas.
Continue in this way through music. At the end B and C circle one another and finish in line, hands joined facing diagonally right. . . . . 10 meas.

V

Movement very legato, in contrast to the previous figures.

Waltz balance forward right, backward left. . . . . 2 meas.

Waltz run forward right, left, right, left, hold. . . . . 2 meas.

Balance backward right, forward left. . . . . 2 meas.

Run back right, left, right, left, hold. . . . . 2 meas.

B stands, A moves slightly forward, 6 small steps, C passes under joined hands of A and B, turns right, and joins her free hand with A so that all face in with crossed hands. . . . . 4 meas.

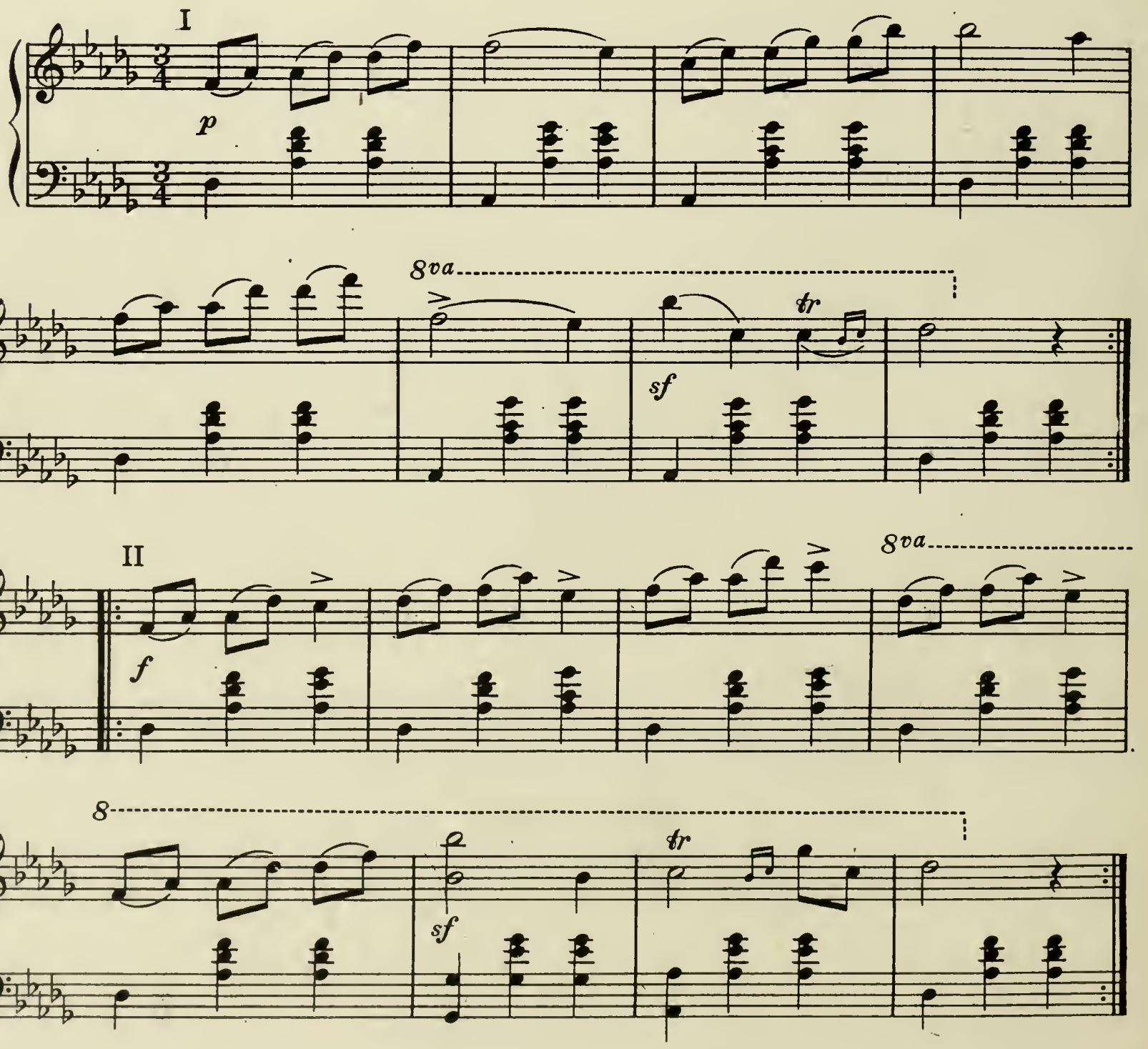
All moving left, 2 slow waltz steps. . . . . 2 meas.

Spin with feet together, heads back, slowing down toward the end, and hold in a pose. . . . . 2 meas.

I

The Frolic

Schubert, Op. 18, No1



III

8va

dolce

p

IV

p

8va

f

f

p rit.

V

8va

p

8va

rit.

II

The Chase

A ferocious beast has caused much havoc in the village. The bravest huntsman stalks the animal, kills it with his spear and then gloating over his victim, dances in triumph around it.

A

He crouches low, spear in hand, moving diagonally forward right.

Step right, step left, (crouching). . . . . 4 meas.
High skip right, left, (gradually coming to full height). . . . . 2 meas.
5 quick running steps, hop right and throw with a lunge left. . . . . 2 meas.
(This is with the usual "form" of the javelin throw.)

Still poised with arm extended on the end of the cast, he follows the flight of the beast with his eyes and hand, as it crosses to the left. . . . . 2 meas.

As he sees it fall, he rises high, throws his arms up in exultation. . . 2 meas.

He rushes to where it lies, drops on one knee beside it, grasps his spear and pulls it from the dead animal. He rises, holding up the spear in triumph.

Skip left, skip right. . . . . 2 meas.
Run left, right; leap, landing on left foot and drop to right knee. . . . 1 meas.
Rise, bringing right foot to left. Poise on toes. . . . . 1 meas.

B

Dance of Gloating

He dances in a large circle, starting diagonally backward right, turning his head to watch the dead beast.

High skip right. 3 little steps almost in place. . . . . 2 meas.
Repeat twice . . . . . 4 meas.
4 high skips . . . . . 4 meas.
(The movement should be high and vigorous with arms swinging in opposition.)

Long running steps, right, left, right (toward animal). . . . . 1 meas.

Lunge toward it (left) pointing a derisive finger. . . . . 1 meas.

Pivoting on the left foot, make an eighth turn right. Crouching, skip backward, right, left. . . . . 2 meas.

Step back right (1-2), left (3), (full height). . . . . 1 meas.

Lunge right, pointing finger. . . . . 1 meas.

Pivoting on right, make a half turn left, skip backward, left, right. . . 2 meas.

Run left, right, leap over the beast, with a flying half-turn right. Land on left foot and right knee as in A. . . . . 1 meas.

Rise to full height on toes, feet together, head back and arms flung wide in triumph. . . . . 1 meas.

II

The Chase

Schubert, Op. 77, No 9

A

p *mf*

f *ff* *fz*

f *ff* *rit.*

B

ff *fz* *fz* *p*

cresc. *f* *ff* *fz* *fz*

fz

III
The Combat

Arranged by
Helen F. Webb Jones
and G. K. C.

Two warriors, armed with shields and short swords, face one another about fifteen feet apart.

I
Challenge

The first warrior (A) advances with three bold steps. On the third step he raises his sword forward, swings it outward and upward. Pause.

Lowering his sword, he leaps around a circle (10 steps) starting diagonally forward right and passing in front of his opponent and finishes in his first position with a flourish of his sword which is immediately lowered. . . . . 8 meas.

Defiance

The second warrior (B) repeats his movement. . . . . 8 meas.

II
Salute

Both raise swords forward, swing them sideward and then upward. . . 3 meas.

Stepping back with right foot, they crouch "on guard", weight on both feet, shield and sword in readiness. . . . . 1 meas.

III
Attack and Parry

*They run directly toward one another, meet with shields opposed and pressing hard, they circle slowly to the right, always facing and each trying to get past the other's guard. . . . . 2 meas.

With a final push, forward and upward, they break away and retire cautiously, until they are about ten feet apart. . . . . 2 meas.

IV
Looking for an Opening

Crouching, they circle right with two slow steps, ... 2 meas.
then 12 quick steps in a gradually narrowing circle, *always facing*. . . . . 4 meas.

They clash shields, break away and retreat slowly. . . . . 4 meas.

Running attack and retreat as in III.* . . . . . 4 meas.

V
Finale

They circle with three strong steps and clash shields on the accented chord. . 2 meas.

Repeat. . . . . 2 meas.

One step and a clash. . . . . 2 meas.

Repeat, still circling slowly. . . . . 2 meas.

Repeat the step and clash, B giving way slowly backward and hard pressed by A. 2 meas.

B drops to right knee, still fighting valiantly. . . . . 2 meas.

B tries to steady himself, first with his right hand on the ground, ... 1 meas.
then drops to the support of his forearm. A follows him, pressing shield against shield. 1 meas.

B throws out his left arm as though acknowledging defeat. His shoulders touch the ground and his head falls back. . . . . 1 meas.

A swings his sword outward and upward in triumph as he stands over the prostrate body of his defeated opponent. . . . . 1 meas.

III

The Combat

"Warrior's Song"
Stephen Heller, Op. 45, No 15

Poco maestoso

I

ff *f*

p *f* *p* *f*

1.

ff

2. II

III

f

p *f* *p* *f*

IV

p

decresc.

ff

f

p

f

f

V

ten.

ten.

sf

sf

sf

poco riten.

sf

sf

sf

sf

sf

sf

sff

8va

IV

The Faun

A young faun is playing on a grassy hill top, dancing and blowing on his pipes. He dances and whirls in the abandon of his joy in the green grass, the waving trees and the sunshine, pausing now and then to play upon his pipes.

Suddenly he sees a big, black cricket staring up at him. He starts back in pretended fear, then dances away, pointing his finger in derision.

I

Figure:— A large circle, counter-clockwise, starting diagonally forward right.

Step:-- Slide, close-slide right. . . . . 1 meas.
Hop-slide, close-slide left. . . . . 1 meas.
(He bends forward over his pipes and dances low with slightly bent knees.)
4 skips, right, left, right, left. . . . . 2 meas.

(The first skip is low, with right arm extended almost to the floor. Gradually he comes to full height, carrying his arm forward and upward and finishing with a little flourish overhead. His head is thrown back.)

Slide, close-slide, right. . . . . 1 meas.
Hop-slide, close-slide, left. . . . . 1 meas.

He faces center of the circle, right arm up, left arm shoulder-high, looking back in the direction from which he has come.

Raise right leg sideward (with straight knee) leap sideward right and cross-step left in front of right. Repeat "leap-cross". . . . . 1 meas.
Slide-hop right (left leg extended backward). . . . . 1 meas.
Repeat the whole, starting left. . . . . 8 meas.

(In the "leap-cross" with the left foot, he faces out and turns to the front on the final "slide-hop".)

II (a)

Moving diagonally forward right.
Hop left-slide right (1), hop right, left leg raised backward (2),
Arms swing freely to the right in opposition. . . . . 1 meas.
Hop right-slide left (1), hop left, right leg raised backward (2),
Arms to the left. . . . . 1 meas.
Skip right, left, right; hop right. . . . . 2 meas.

Bending forward over his pipes, and moving diagonally backward left.
Hop right-step back left (1) hop left (2). . . . . 1 meas.
Hop left-step back right (1) hop right (2). . . . . 1 meas.
Skip left, right, left, right. . . . . 2 meas.

(b)

Step left, swing right forward. . . . . 1 meas.

Step right, swing left forward. . . . . 1 meas.

Make one complete turn left, at full height and bending freely from side to side.

3 skips in place, left, right, left, arms over-head, making a second complete turn left. . . . . 1 meas.

Catch right toe behind left knee, hold. . . . . 1 meas.

In this Pan's pose, he bends forward blowing his pipes. His knees are pointed forward, the supporting one slightly bent. His back is a perfect curve.

(c)

Extend right leg sideward, hop left-step sideward right; close-slide left. Arms extended, right one high. . . . . 1 meas.

Hop left-step right, swing the left leg forward and then bend knee so that the left ankle is on a level with the right knee while making a 3/4 pivot turn on the right toe. . . . . 1 meas.

4 skips backward (toward the right side of the space) gradually turning 1/4 turn and face front. . . . . 2 meas.

Extend the left leg to the side and repeat the whole movement to the left. . 2 meas.

Finish with 3 skips, left, right, left.

Catch left toe back of right knee in Pan's pose. . . . . 2 meas.

Repeat (a), (b), and (c) starting left. . . . . 20 meas.

III

Moving backward, diagonally to the right.

Hop left-step right (1), hop right (2). . . . . 1 meas.

Hop right-step left (1), hop left (2). . . . . 1 meas.

Arms are down and backward, body bent forward, with head raised, watching the cricket.

4 skips, right, left, right, left. . . . . 2 meas.

Moving directly to the left, but always watching the cricket.

Cross-skip right, side-skip left, etc. (6 skips).

Step right across and hold. . . . . 4 meas.

From a crouching position he comes up slowly during the six skips and finishes at full height, right foot across, left arm high and right arm pointing toward the cricket as he laughs at his escape.

IV

The Faun

"Vöglein"

Edward Grieg, Op. 43, №4

Allegro leggiero (♩. = 88)

I

p

II (a)

pp

fz

8va

(b)

cresc.

f

8

(c)

p

5

5

5

6

III

pp

ppp (una corda)

poco ritar - - dan - do

V Grotesque

Danced by three grotesque figures,- clownes, gnomes or scarecrows. They stand side by side, the tallest between the other two.

In pantomine they say:-"Come on, let's dance!" . . . . . 4 meas.

I

(a)

They move forward, raising the legs forward with straight knees. The arms are raised with the opposite leg in stiff angular movements. The hands are spread and the elbows sharply bent.

Step right, raise left, step left, raise right. . . . . 1 meas.
Step right; left; right. . . . . 1 meas.
Repeat starting left. . . . . 2 meas.

(b)

Deep knee bend; palms together, tips of fingers touch the floor. Backs straight, heads up. Spring up to heels, with legs extended and straight knees. Arms stretched diagonally upward. This should carry them backward. . . . . 1 meas.

Repeat twice . . . . . 2 meas.

Jump high, flinging arms and legs outward, and landing in starting position . 1 meas.

Repeat the whole . . . . . 8 meas.

Finish in a triangle, 1 and 3 facing:- 1 2 3

II

No. 2 beats time as though leading an orchestra while 1 and 3 change places with 5 quick, straight-legged steps; step and jump high, making a complete turn toward the front and finish facing again. . . . . 2 meas.

All turn right with the knee-bend and heel step of I taken in double time, 4 times 2 meas.
Repeat to place. . . . . 4 meas.

III

They are now facing in a small triangle. In the clapping that follows, they seem to be immensely proud of what they are doing, as though it were a sleight-of-hand performance.

With knees bent and far apart, as though they were sitting down on nothing, they clap both hands with fingers pointing up (1); with left hand still up, slap right hand on right thigh (and); clap together (2); left hand on left thigh (and); together (3); right hand on thigh (and) together (4). . . . . 1 meas.

The last clap is short and the hands are at once separated as though to say:-"See! There is nothing in them."

Repeat. . . . . 1 meas.

Repeat again but prolong to "7," when all stand with arms diagonally upward. 2 meas.

Count:- 1, and, 2, and, 3, and, 4!
1, and, 2, and, 3, and, 4!
1, and, 2, and, 3, and, 4, and, 5, and, 6, and, 7!!!

IV

With hands joined, they drop down to a deep-knee bend marked "1" in the music); jump high and down to knee bend 2); continue through "7," the circle moving to the left.

Finish in original position of I, with hands joined. . . . . 4 meas.
They are now facing forward.

V

(a)

With the step of I, two long and three short) they wind, 1 and 2 moving counter-clock and passing twice under the raised arms of 2 and 3 . 3 moves clockwise. . . 4 meas.
They make a complete circle and finish with a jump facing front.

Repeat, but finish in a file, 2 at the back and the shortest in front.

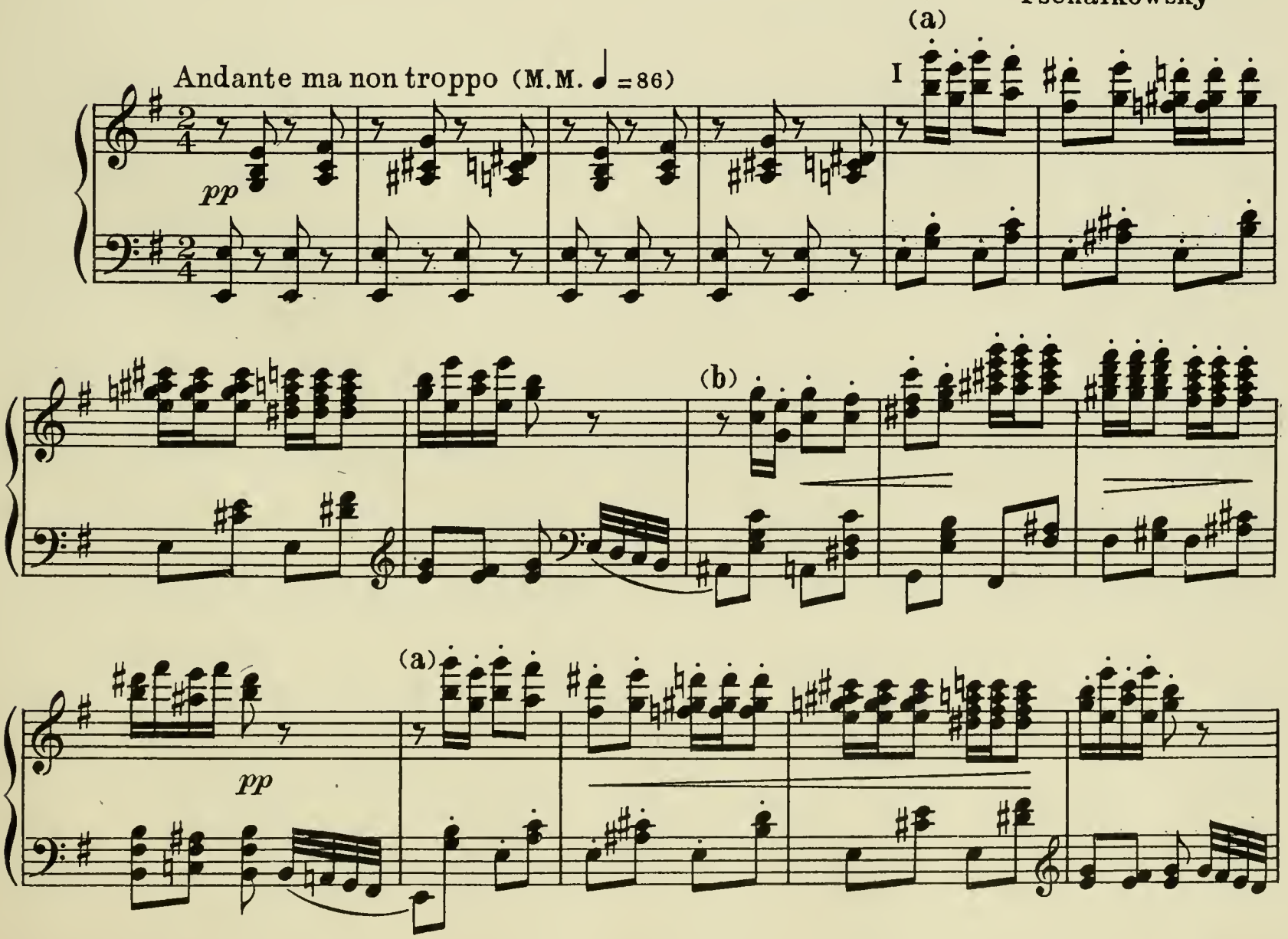
(b)

Knee-bend and heel step of I (b), (but without moving backward) three times. High jump. . . . . 4 meas.

Repeat. With the jump, form a triangle as in III with hands on the thighs, fingers pointing in, and looking at one another. Hold. . . . . 4 meas.

V Grotesque

Dance de La Fee Dragée
Nutcracker suite
Tschaikowsky



(b)

II

p

p

III

p *sf* *f*

IV

1 2

3 4

8va

8va

5 6

8va

7 stand

V 8va

(a)

8va

cres - cen - do pp

8va

(b) sempre pp

mf

VI Arabesque

I

Two enter from opposite sides and dance toward one another mockingly. They dance back again and call their companions, two from each side.

The two groups circle around to the right and meet at the center, facing the opposite group in an irregular line, pointing their fingers and making mocking gestures.

Step:- The feet take the notes of the music, (dotted eighths and a sixteenth) which make a little galloping step, very short and with high knees. The movement is staccato and grotesque.

Leaders advance 6 gallop steps . . . . . 3 meas.

Meet and pause. . . . . 1 meas.

Same step backward and call with a sweep of the arm. . . . . 4 meas.

All move in a large half circle to the right, turn and advance toward the other group and meet at the center on the side opposite their entrance. . . . . 8 meas.

II(a)

The mood changes and they dance together with smooth, slow legato steps and all possible grace of movement.

The dancer at the left end of the line moves directly forward toward the right end dancer. All join hands softly and follow her. She joins hands with the right end and the circle thus completed continues to move around to the left. . . . . 8 meas.

The circle moves to the right . . . . . 8 meas.

Step:- three walking steps and a pause with a lift of the body and head thrown back. The steps moving left should be much longer than in moving right. They should finish with the two end dancers directly at the front.

. [4 meas.

(b) All go to the center, raising arms upward and hold, with heads and shoulders bending back.

Move backward, arms carried slowly down and bodies relaxed. . . . . 3 meas.

Move to the center as before, hold. . . . . 3 meas.

The right and left ends drop hands and turn out from the circle, leading to the back while the center moves forward. The ends join hands again thus reversing the circle so that all are facing out. . . . . 2 meas.

The step while still smooth is much faster leading up to the low run with which the circle moves clockwise as soon as the two ends have rejoined hands. . . . . 3 meas.

As the right end reaches her starting place, she releases the left ends hand and the line straightens out until each is in her original position, but with hands joined and all facing forward. . . . . 1 meas.

III

The impish mood returns and dropping hands they move forward with the grotesque little gallop and pause with the same gestures as in I. . . . . 4 meas.

They gallop backward and pause facing the opposite group. . . . . 4 meas.

In a half-circle to the right they return to their entrance, turn and come back a . 6 meas.

few steps for a final jibe at their former playmates. . . . . 2 meas.

VI Arabesque

Schumann, Op. 18

Leggiero con tenerezza (♩ = 132)

I

pp

cresc.

sf *p*

cresc.

sf *p*

Poco meno mosso

II (a)

mf

(b)

mf

f

rit.

pp

III

f *p*

rf *p*

VII

Springtime in Hellas

Group of 10

Introduction

Greek youths and maidens appear in groups and singly. Beginning at "Tempo di Valse" they greet distant groups with waving and beckoning. . . . . 4 meas.
("Skip" — high knee, arms in opposition.)

I

Four skips forward (low knee, gently, almost a walk.) . . . . . 4 meas.
Four skips backward (low knee, gently, almost a walk.) . . . . . 4 meas.
Four skips in place, increasing intensity. . . . . 4 meas.
Three skips forward with abandon. . . . . 3 meas.
Meeting in circle with raised arms. . . . . 1 meas.

II

Single circle, moving clockwise throughout, hands joined high, A and B facing.
Circle moves to left, A going backward, B forward. . . . . 4 meas.
Turn facing neighbor, A forward and B backward 4 skips. . . . . 4 meas.
Repeat. . . . . 8 meas.

III

(a) Break into 2 circles of 3, one of 4. These small circles move to left with
Skip, left knee up; run left, right, left. . . . . 2 meas.
Repeat three times. . . . . 6 meas.
Repeat all of (a) moving right. . . . . 8 meas.
(b) Run around circle clockwise 6 steps, all bending slightly backward. . 2 meas.
Drop hands, step left, and 1/2 turn left. . . . . 2 meas.
Facing out, run 6 steps counter-clockwise, all bending forward. . . . . 2 meas.
3/4 turn left, right shoulder toward center. . . . . 2 meas.
(c) Slide left, close right, slide-hop left, away from center. . . . . 2 meas.
Same starting right, toward center. . . . . 2 meas.
Quick turn left and hold. . . . . 1 meas.

Interlude

Slide-hop, raising right leg backward— left, run right, left, right. . . . 2 meas.
Repeat twice. . . . . 4 meas.
Run six steps starting left. . . . . 2 meas.
Skip 4 times, growing softer until a walk is reached. . . . . 4 meas.
Walk. . . . . 3 meas.
Pause, facing toward center. . . . . 2 meas.
Second pause facing partner preparing for next step. . . . . 2 meas.

This interlude brings the small groups into a large circle facing in twos. The first of each small group leads out and follows the last in the group ahead so that everyone is in his original position in relation to the other dancers.

IV

(a) 2 skips starting right, pass left shoulders.
2 skips, pass next person's right shoulder. . . . . 4 meas.
(b) Slide, close, slide-hop, turning slightly to the right. . . . . 2 meas.
Repeat left. . . . . 2 meas.
Repeat (a) and (b), passing two more people. . . . . 8 meas.
Repeat figure (a). . . . . 6 meas.
Quick turn left. . . . . 1 meas.
Facing partner, join hands crossed. . . . . 1 meas.
Slide-hop forward right, raising left leg backward, arms raised high, heads back. 1 meas.
Waltz backward left, arms lowered. . . . . 1 meas.
Repeat three times, circling a little to the left. . . . . 6 meas.

4 skips around to the left, leaning away from partner. . . . . 4 meas.
Spin. . . . . 4 meas.
Dropping right hands, the left still clasped, the youth pulls the maiden in front of him so that his right shoulder overlaps her left, his right arm is raised high. . . . . 1 meas.
They run from the field.

VII

Springtime in Hellas

Allegro

Lèo Delibes

ff

p staccato

Lento

ff

rit.

mf

Tempo di Valse

I - II

p

p

f

p

f

1.

2.

p

(a)

f *p* *scherzino*

f *p*

p

(b)

8va

8va

cresc.

8va

8va

Interlude

fz *p*

8va

pp

p

Run

skip

cresc.

skip

skip

skip

fz

walk

f

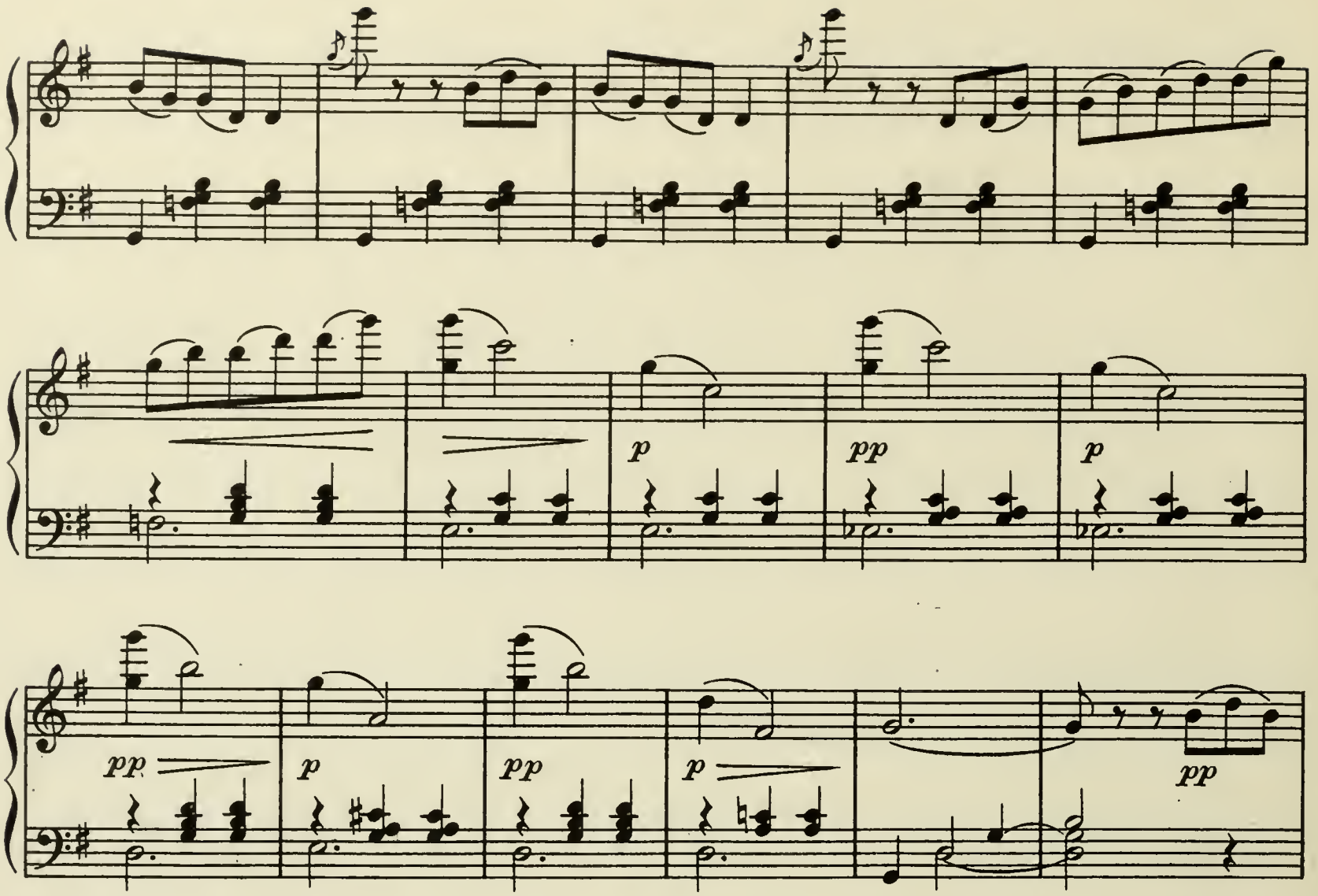
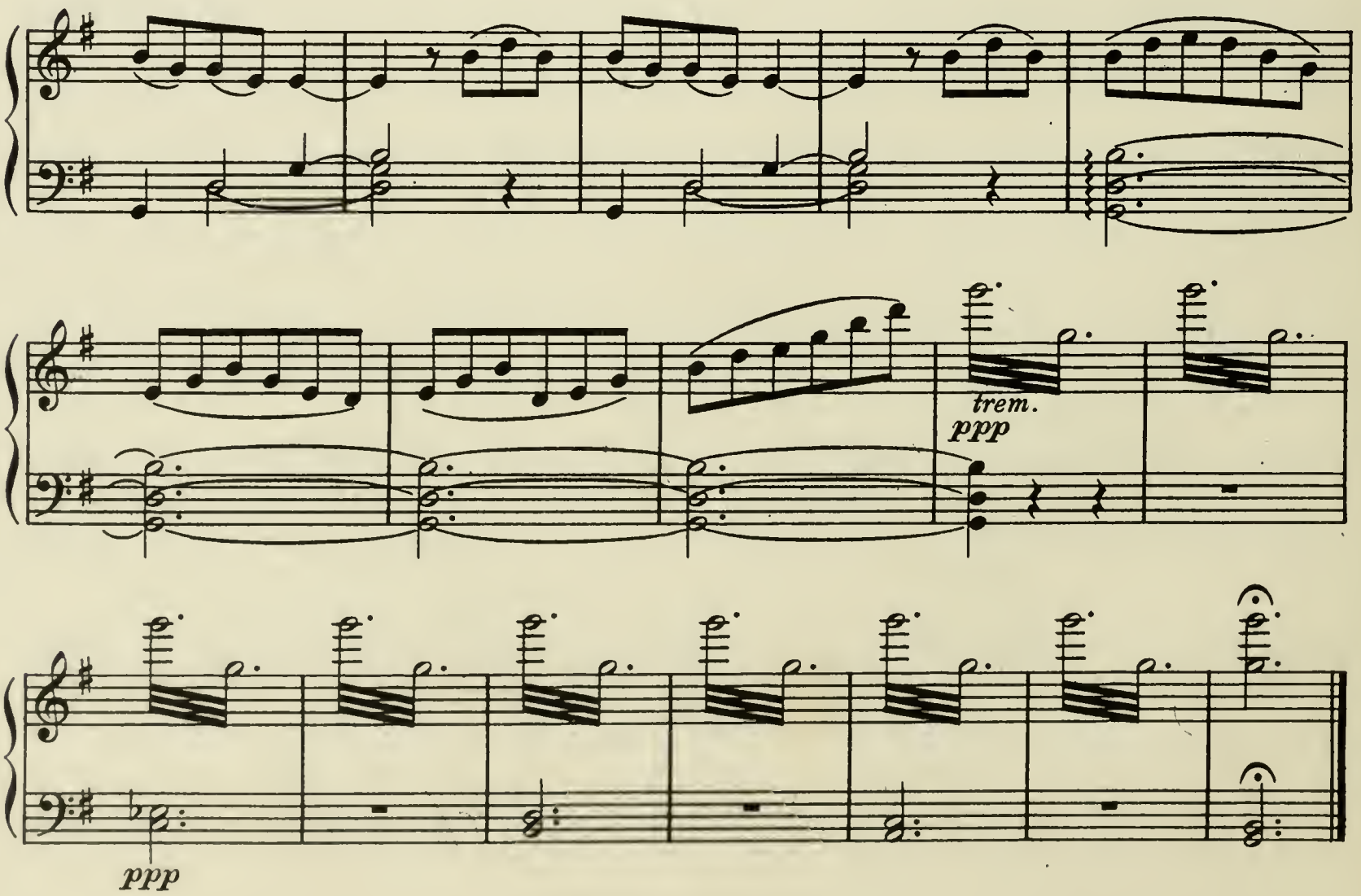
p

IV

f

p

f

p

p
pp
p
pp
p
pp
p
pp

trem.
ppp
ppp

VIII Deutsche Tänze II

Beethoven

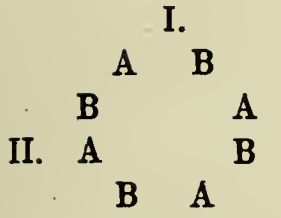
A lyric interpretation of the music.

Four couples forming a square as in a quadrille.

Head couples —I. Side couples —II.

Introduction . . . . . 4 meas.

I



I couples change places passing right shoulders with a soft waltz run, ... 4 meas.
three steps to a measure.
II couples do the same. . . . . 4 meas.

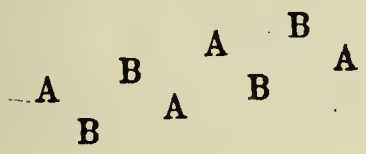
I return to place with three steps, a leap as they cross at center, 2 running steps to place . . . . . 2 meas.
II do the same. . . . . 2 meas.
All run to center and backward to place . . . . . 4 meas.

II

All face right, move half around a large circle with a long low striding run (12 steps,) arms raised . . . . . 4 meas.
A turns away from circle to her right and waltzes a small circle of her own.
B crosses circle, all 4 passing right shoulders, with a waltz run . . . . . 4 meas.
12 leaping runs halfaround the circle. . . . . 4 meas.
A whirls right in place, then more slowly left.
B. scampering run across circle to partner, whirls into place. . . . . 4 meas.

III

Repeat first movement, which leaves couples in opposite position; . . . . 8 meas.
All turn and step forward two slow step. . . . . 2 meas.
Hold one count, then run quickly to new position in two diagonal lines, hands joined and pause. . . . . 2 meas.



IV

The two lines pass one another sideward with the effect of a frieze, the rear line to the left, the front line to the right, 6 slow. lilting steps, with knee slightly raised forward as though about to skip . . . . . 6 meas.
3 steps, droping hands and turning slowly half around (toward the front) so as to face the opposite line . . . . . 2 meas.
Move sideward again toward other line, 2 steps forward . . . . . 2 meas.
2 steps backward. . . . . 2 meas.
2 skips forward . . . . . 2 meas.
Run forward and turn as before . . . . . 2 meas.
Move toward opposite line, 4 steps. . . . . 4 meas.
2 skips . . . . . 2 meas.
Run to places in the square, turn and face center . . . . . 2 meas.

V

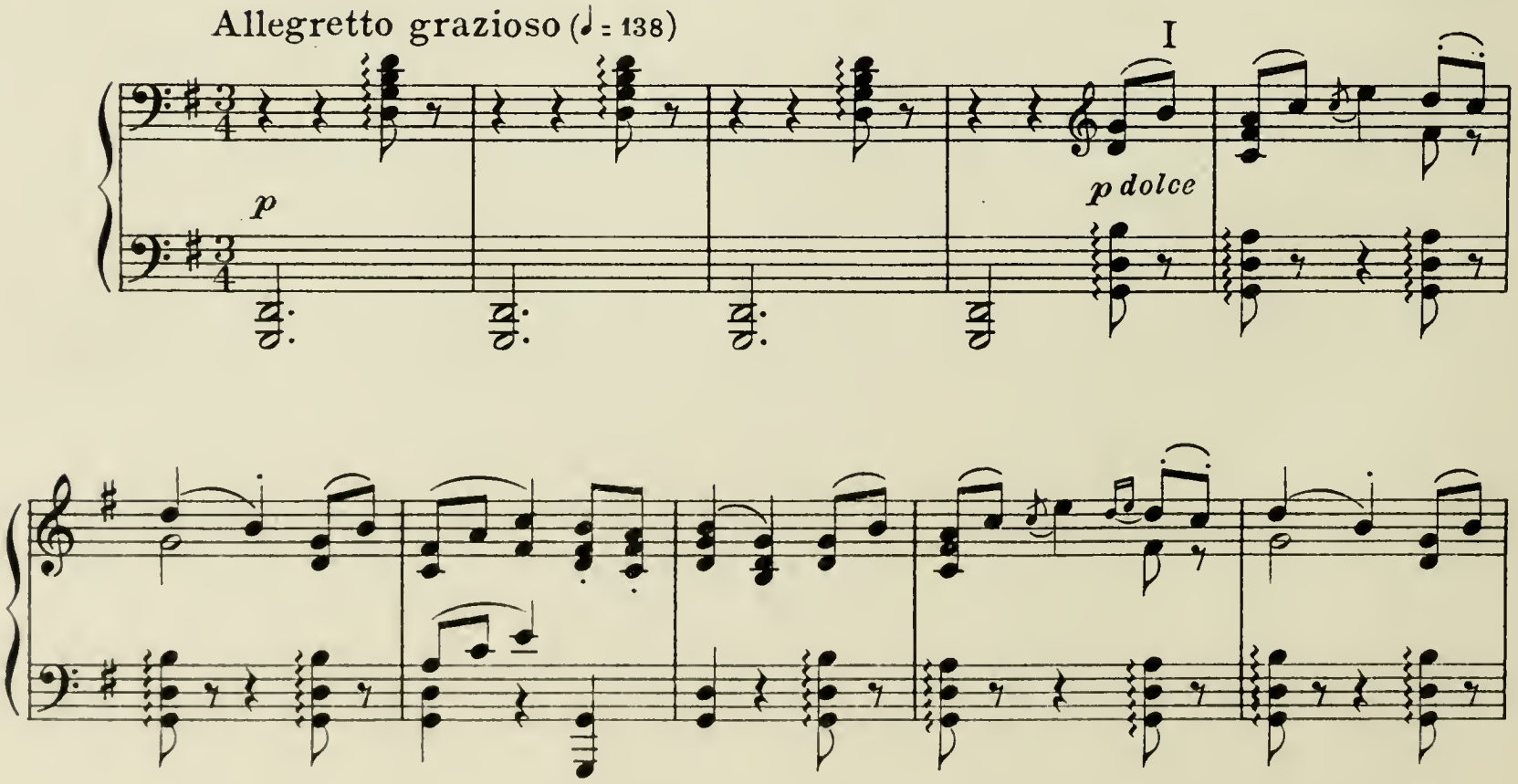
First movement straight through. . . . . 16 meas.

VI

6 Leaping runs around circle right . . . . . 2 meas.
Waltz turn right, continuing around circle . . . . . 2 meas.
Repeat 6 leaps . . . . . 2 meas.
Waltz turn right. This should bring them to starting places . . . . . 4 meas.
Spiral run around partner, leading with right shoulder. . . . . 2 meas.
Around neighbor (on the corner of square) left shoulder leading . . . . . 2 meas.
Around partner, right shoulder . . . . . 2 meas.
Spiral whirl in place, hold . . . . . 3 meas.
Two slow steps toward center, with arms outstretched and body lifted high. . 2 meas.

Note: In the "spiral whirl" when the right shoulder leads the trunk is twisted left, etc. It starts low, with bent knees and head slightly forward and finishes high on the toes with knees straight and head back. There should be no pause in the 8 measures (from "spirals") and the run should be double time, a step to each note of the music.

VIII Deutsche Tänze II

L. von Beethoven

f

p dolce

II.

ff

p

ff

p tranquillo

III

a tempo

pp ritard poco

p

dimin

IV

mf espressivo

pp sotto

poco
ritard

a tempo

mf

pp sotto

p dolce

V

f

Coda

p dolce

f

VI

p dolce

f

p

m s

m s

poco piu lento

dimin

p

pp

pp

IX Vintage I

A youth and a maiden enter from opposite sides, each carrying large bunches of grapes. They pause as they see one another, slowly carry their arms outward and upward in a spirit of abandon and stand poised on toes, grapes overhead and heads thrown back..... 7 meas.

They dance together for awhile, then throwing down their grapes, they tread out the wine.

Tired, the maiden wanders away while the youth kneels and drinks from his cupped hands. She turns, sees him drinking and runs to join him.

As they drink together, he splashes some juice into her eyes. Springing up she runs away. Not to be deserted in this way, he too runs away in the opposite direction. They turn to see where the other has gone, think better of it and return to dance and play together in abandon.

I

They dance toward one another, pass, turn toward the front and finish side by side (up center,) as they complete the circle.

1 skip right with a high left knee, with arms moving downward across the body and out to the sides, shoulder high – head back. ..... 1 meas.

1 waltz in place, the body relaxing, the arms swinging downward and inward, across the body to the chest with elbows slightly bent. ..... 1 meas.

Repeat. ..... 2 meas.

4 high skips, turning right in place with the same swinging of the arms..... 4 meas.

Repeat the whole ..... 8 meas.

II

Run diagonally forward, away from partner (6 steps) with body forward and arms down and backward. ..... 1 meas.

Poise on toes with feet together, grapes overhead and head thrown back. ..... 1 meas.

Run diagonally forward, toward partner and poise as before ..... 2 meas.

This makes a diamond pattern.

Turn diagonally backward and away from partner with arms swinging as in I

Directions for dancer on the right:

Step diagonally backward right, (left, leg raised backward.) ..... 1 meas.

Step left, raising right knee forward, whirling to the right. ..... 1 meas.

Repeat ..... 2 meas.

Two complete turns are made in the four measures.

The other dancer turns left. This movement should carry them backward and away from one another, finishing about ten feet apart.

Run diagonally forward and toward partner. Poise ..... 2 meas.

Run diagonally forward and away from partner. Poise ..... 2 meas.

Turn backward as before but starting with the inside foot finish side by side ..... 4 meas.

III

The maiden holds her grapes overhead, the youth raising his right arm behind her, adds his bunch to hers. His right shoulder is just back of her left.

In a languid mood, they poise high on tiptoe swaying slightly forward from the ankles, (1-2) relax and step forward (3)..... 1 meas.

Two small steps forward, following the pattern of the music ..... 1 meas.

Repeat ..... 2 meas.

Poise again but with a change of mood from languor to the spirit of abandon.... 1 meas.

The maiden turns right and runs in a semi-circle to the back pursued by the youth (6 running steps)..... 1 meas.

Turning (1 high skip) she faces him and pauses She is now on the left..... 2 meas.

Facing, they step backward with two long low-crouching steps arms back and heads up watching one another..... 2 meas.

One long step backward, feet together, poise with grapes overhead as though about to attack ..... 1 meas.

Run (6 short steps) toward partner..... 1 meas.

One high skip as they meet..... 1 meas.

Dash grapes to the ground between and pause ..... 1 meas.

IV

With the step of I but in small circle, they tread out the grapes ..... 16 meas.
In this movement they should keep within a circle of not over four feet in diameter.

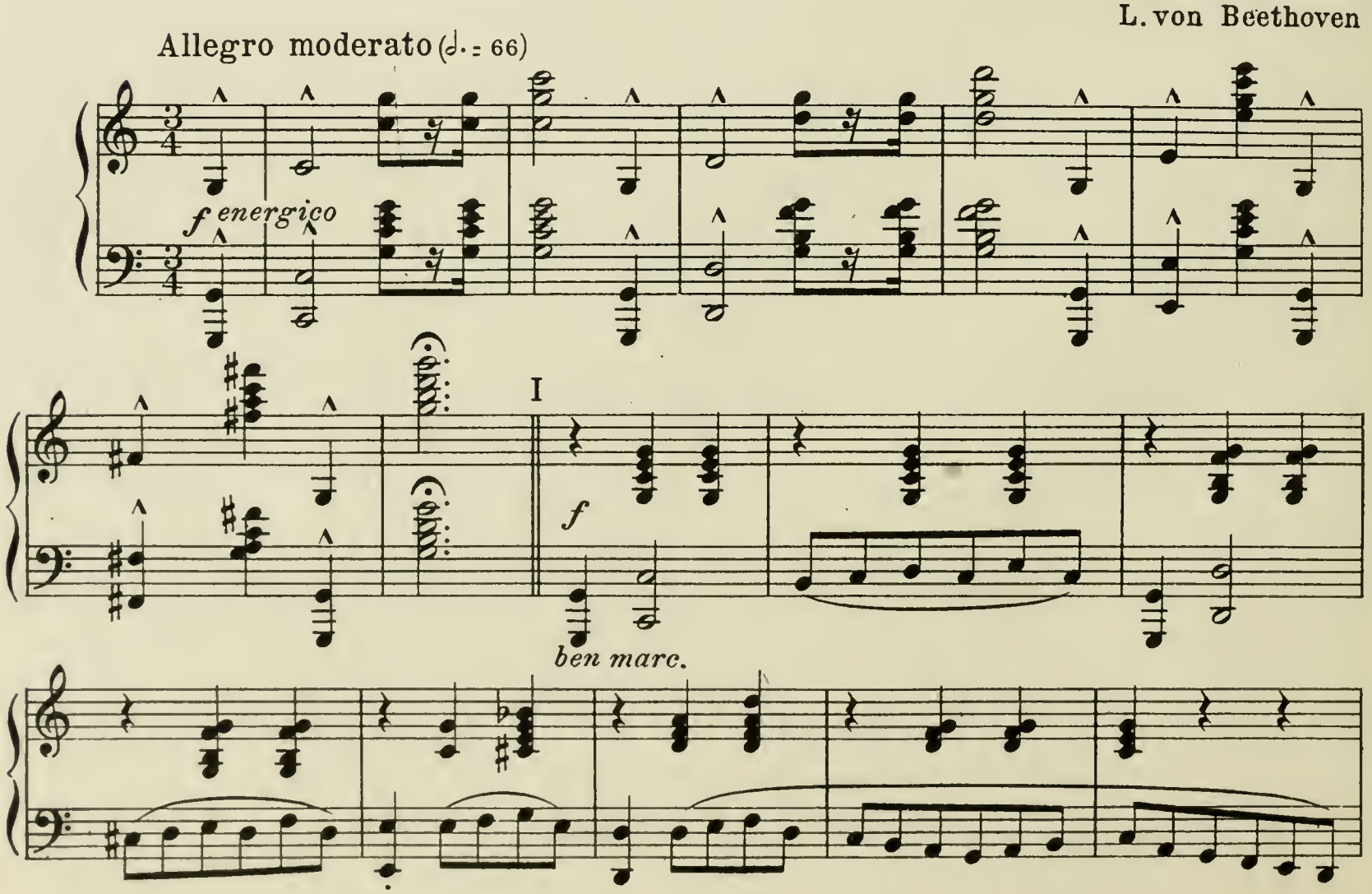
V

The youth kneels and scooping up the grapes and juice in his hands drinks. At the same time the maiden, with the movement of III turns to the back and makes a semicircle to the right. ..... 4 meas.
She pauses as she sees the youth drinking. ..... 1 meas.
She runs to him and kneels facing him ..... 3 meas.
Both drink ..... 4 meas.
The youth dashes some juice from the ground into her eyes ..... 1 meas.
She protects her eyes with her fore-arm, then both spring up and dash away from one another, turning with a high skip and facing as far apart as space will permit. ..... 3 meas.

VI

With the skip and waltz of I they dance toward one another..... 4 meas.
Meeting they grasp left hands and leaning away, swing around with 4 skips..... 4 meas.
With left hands still clasped, the youth puts his right arm around the maidens waist. Together they move to the right with the skip and waltz..... 4 meas.
With left hands unclasped and arms extended, 2 skips..... 2 meas.
6 running steps..... 1 meas.
Pause, the youth upright, the maiden leaning back upon his supporting arm..... 1 meas.

IX Vintage

Deutsche Tänze
L. von Beethoven

f sempre

II

f

1.

2.

f

p

III-V

dolce

p f

p f p

IV-VI

f

f sempre

rit

1. 2.

X Huntresses

Diana and her nymphs dance through the woodland paths, looking for game. They pause and shoot, but not satisfied with the place they have chosen, they race through the woods again until Diana leads them to a stream.

Here she bids them refresh themselves, while she goes deeper into the forest. Two unsling their lyres and play while three dance. Others go to the stream where they play in the water.

Suddenly one spies Diana returning. One after another they see her and rise to greet her as she leaps among them, carrying a deer upon her shoulder.

She lays it on the ground and tells how she shot it with her good bow. Exultant over her success, she dances; then calls to the others to join her.

They dance together and then led by Diana they dash through the forest, homeward bound.

I

Diana enters left, turns and calls . . . . . 2 meas.

Figure:- 12 nymphs answer her call and follow her, across at the back, turn to the left and cross again in a line about five feet from the first crossing and parallel to it. Turn right and follow a third parallel line and pause in a long, irregular scattered group, with Diana in the lead.

Step:- galop, skip; (1 meas.) . . . . . 14 meas.

Run and hold. . . . . 2 meas.

The step should be for height rather than distance and should slow down on the turns.

II

They take arrows from their quivers, ... 1 meas.

set them, draw their bows and shoot. . . . . 3 meas.

(Some kneel in the "Greek Archer's" position, others stand.) They shoot a second time, and strain forward to see if the shot is successful, while . . . . . 4 meas.

Diana calls them to follow. . . . . 2 meas.

III

Figure:- Diana (on the right end) leads in a large circle toward the front and turning back to the left, finishes up center. In the "run" four nymphs pass her so that they are on her right as they face forward.

Step:- 4 galop, skip, ... 4 meas.

2 leap, run, run . . . . . 2 meas.

6 running steps and hold . . . . . 2 meas.

This is for distance as well as height.

IV

Diana: "See this stream, flowing so swiftly. Come, play and rest. I am going on ahead."

Pantomine:- She follows the course of the stream with her left forefinger. . 2 meas.

With arms to the left, and parallel, she imitates the soft flowing stream as she carries her arms to the right. . . . . 2 meas.

She points to two nymphs back of her with her left forefinger. Then beckons. She plucks the strings of a lyre held in her left hand. . . . . 2 meas.

Points her right forefinger at her breast and with a large sweeping movement, points toward the forest. . . . . 2 meas.

She leaps away.

The nymphs listen attentively while she "speaks."

V(a)

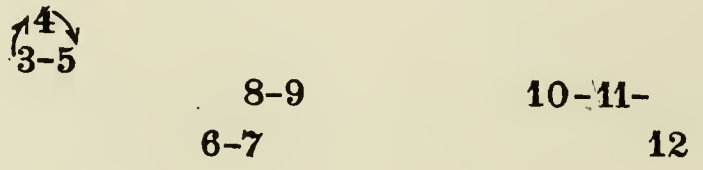
As she leaves, 1 and 2 on the extreme right, go to the stream, kneel down and play.

3, 4, and 5 join hands and softly dance - They are a little back and to the left of 1 and 2 (See dance below)

6 and 7 kneel and drink,

8 and 9, with their lyres, stand close behind and a little left playing.

10, 11 and 12 form a group to the left, one lying down, one kneeling and the third playing in the water.



(The whole action takes 12 measures.)

Dance:- Hands joined, they step slowly to the center, arms raised and heads back. . . . . 2 meas.

They move out, arms lowered. They drop hands and turn out to the right. . . 2 meas.

Hands joined, move to the center again. . . . . 2 meas.

Move out, and one nymph passes under the joined hands of the other two. They turn under their own arms, so that the circle faces out. . . . . 4 meas.

The circle moves slowly to their left and pauses. . . . . 2 meas.

(b) With the change of mood in the music, the dancers move to their right with a "gallop skip." . . . . 4 meas.

No. 1 sees Diana coming and tells 2. The dancers see her next; then one by one the whole group. They watch her, rise as she comes near and draw back into a half-circle hailing her with upraised arm as she enters from the right with a run and a final leap, (center.) (Last 3 meas.) . . . . 12 meas.

VI

In pantomine, Diana raises the deer from her right shoulder and places it on the ground. 1 and 12 press forward to see it. . . . . 4 meas.

Diana:-"I" (points to herself) "Shot it" . . . . . 1 meas.

(draws her bow and shoots) . . . . . 2 meas.

"There" (points in the direction from which she has come) . . . . . 1 meas.

She throws up both arms and poises high on her toes in exultation. . . . . 2 meas.

Her nymphs draw back to give space as she dances in a circle starting backward right, and moving clockwise.

Step:- Gallop, skip 4 times . . . . . 4 meas.

leap, run, run; twice . . . . . 2 meas.

4 runs and a high leap . . . . . 2 meas.

Finish center.

VII

Diana calls to two nymphs, ... 2 meas.

6 and 7 run to her. . . . . 2 meas.

She turns right, and then left and bids the other dance. . . . . 2 meas.

1-2-3-4-5 move slowly together to form a circle on the right, while 8-9-10-11 and 12 form a group, left. . . . . 2 meas.

VIII

Dance for two groups: the same as the dance for three in IV. 6, Diana, and 7 are in the center. Diana turns to 7; they touch raised right hands and change places, with smooth walking steps, (two long; three short).

7 and 6 touch left hands and change; 6 and D.- right hands - etc.

Making a right and left, figure 8 until original position is reached.

They face front with hands joined. . . . . 12 meas.

IX

Diana steps forward, suddenly, and the three crouch with knees bent, weight forward on toes as though straining at a leash.

(The two groups are dancing, "gallop, skip.")

Still holding the hands of 6 and 7, who are back of her, Diana leads them across in front of the right group, circles to the back. (Gallop-skip) The group pause as Diana passes; then join the train following her through the center (leap, run, run); in front of the left group who follow also.

They circle back left, and cross to the right.

Diana stops near the exit.

Her nymphs run past her and disappear.

She follows with a run and final leap.

Step of IX:

Diana - crouching for her start . . . . . 2 meas.

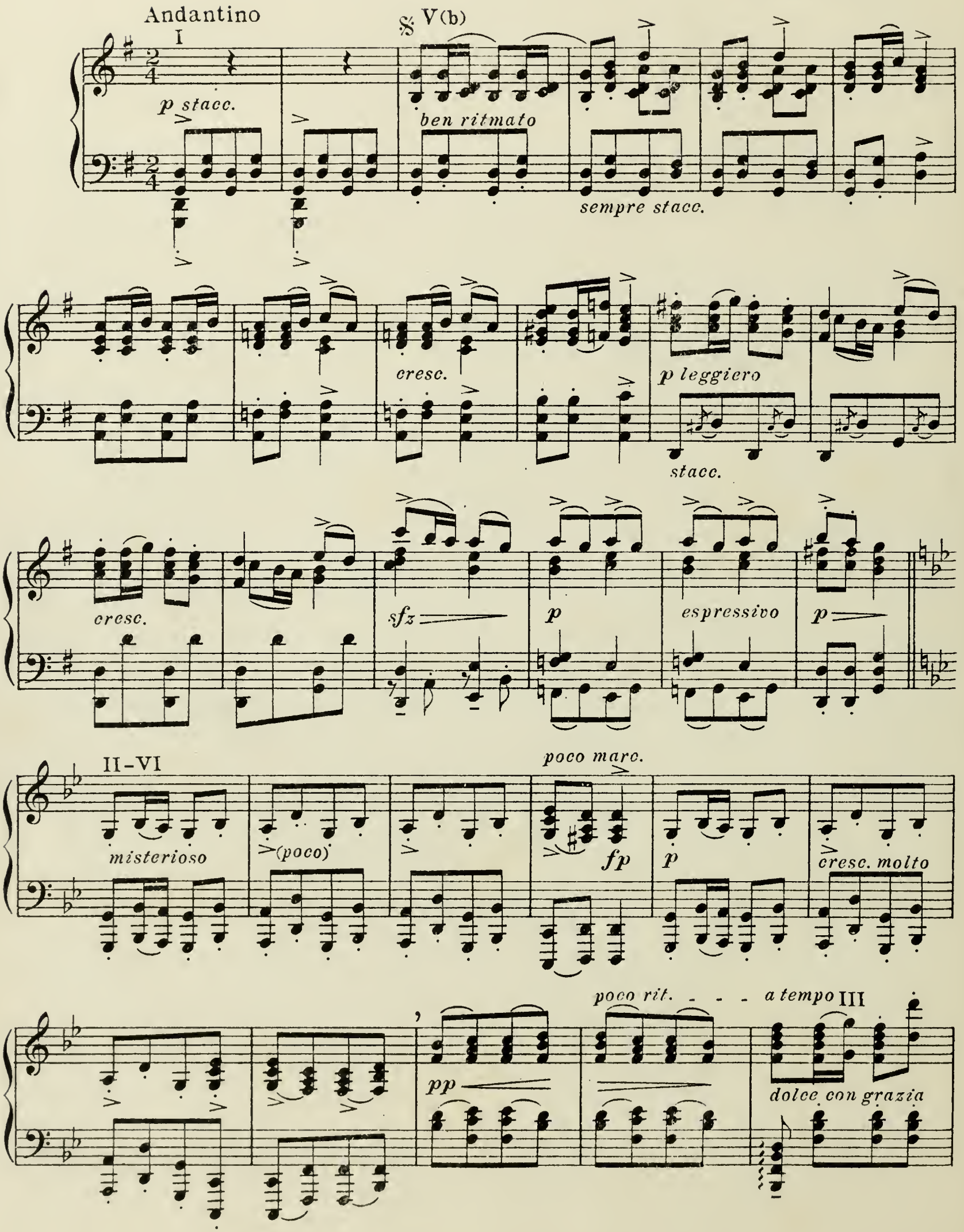
6 Gallop-skip. . . . . 6 meas.

4 Leap, run, run . . . . . 4 meas.

4 Gallop-skip. . . . . 4 meas.

Run - exit . . .
Diana - run and leap } . . . . . 4 meas.

X Huntresses

Ballet Music from Rosamunda
Franz Schubert

cresc.

IV-VII

f *p* *p*

dolce

p *p* *espressivo poco rit.*

V-VIII

pp *più f* *marc.* *marc.*

meno f *dim.* *smorz.* *rit.* *D.S.* 𝄋

IX

a tempo

pp delicato

p marcato la melodia

cresc.

mf

cresc.

p

quasi tutti

ff

meno

con grazia

p

marc.

p

p leggiero

staco.

cresc.

sfz

rit.

8va

XI The Last Rose

A lovely rose blooms late in the autumn, long after the time of roses. At the last petal unfolds, she gazes up enraptured at the blue sky and the sun above her.

She looks around the garden for others of her own kind and is disappointed to find she is alone. But the world seems so beautiful that she dances happily in the breeze, dispite her lonliness.

Suddenly she sees a storm cloud. She is frightened but tries to forget it in dancing. A cold wind blows upon her and she realizes that she also must depart to join the summer roses.

"Oh why must I leave this beautiful world? I have only started to live when I must die!"

I

The dancer is seated in profile, with her head on one raised knee, around which her arms are laid. She is covered with a large scarf which is over her head and is held in her hands.

She stirs slowly and raises her head and body slightly, while her arms sway in soft, irregular, groping movements. She droops again. . . . . 8 meas.

Again she unfolds, slowly but but persistantly, coming up to her knee, then to her feet until she reaches full height with arms overhead. On the high note of the 14th measure, she opens her arms wide, disclosing her uplifted face. She pauses, opening her petals wider, swaying slightly and gazing upward. . . . . 8 meas.

II

Searching for companions, she walks slowly at first and then with a little run (see music) to the right . . . . . 2 meas.

With the same walk and run she moves to the left. . . . . 2 meas.

She searches all over the garden, following the music with her pantomime . . . . 4 meas.

III

Giving up her search, she dances softly, always with a lift of the body and with head back.

Step:– Slide, close-slide, poise on forward foot. (1 meas) . . . . . 3 meas.

Poise on both feet, swaying . . . . . 1 meas.

Repeat slide, close-slide, poise . . . . . 2 meas.

Turn with 4 small steps, raising the free foot slightly backward . . . . 2 meas.

With growing intensity, she dances over a larger space, describing a circle.

Step:– Slide-hop, raising the free leg backward (2 steps to a meas.) . . . . . 2 meas.

Turn with 3 of the same steps and poise. . . . . 2 meas.

Repeat this movement ad libitum, growing wilder and more free. . . . . 11 meas.

Suddenly she sees the storm cloud and pauses. She looks at it with misgiving and slowly steps back in protest. . . . . 2 meas.

As she realizes that the end has come, she cowers in fear. . . . . 3 meas.

IV

She gathers courage and tries to dance again but her step has lost its lightness. . 6 meas.

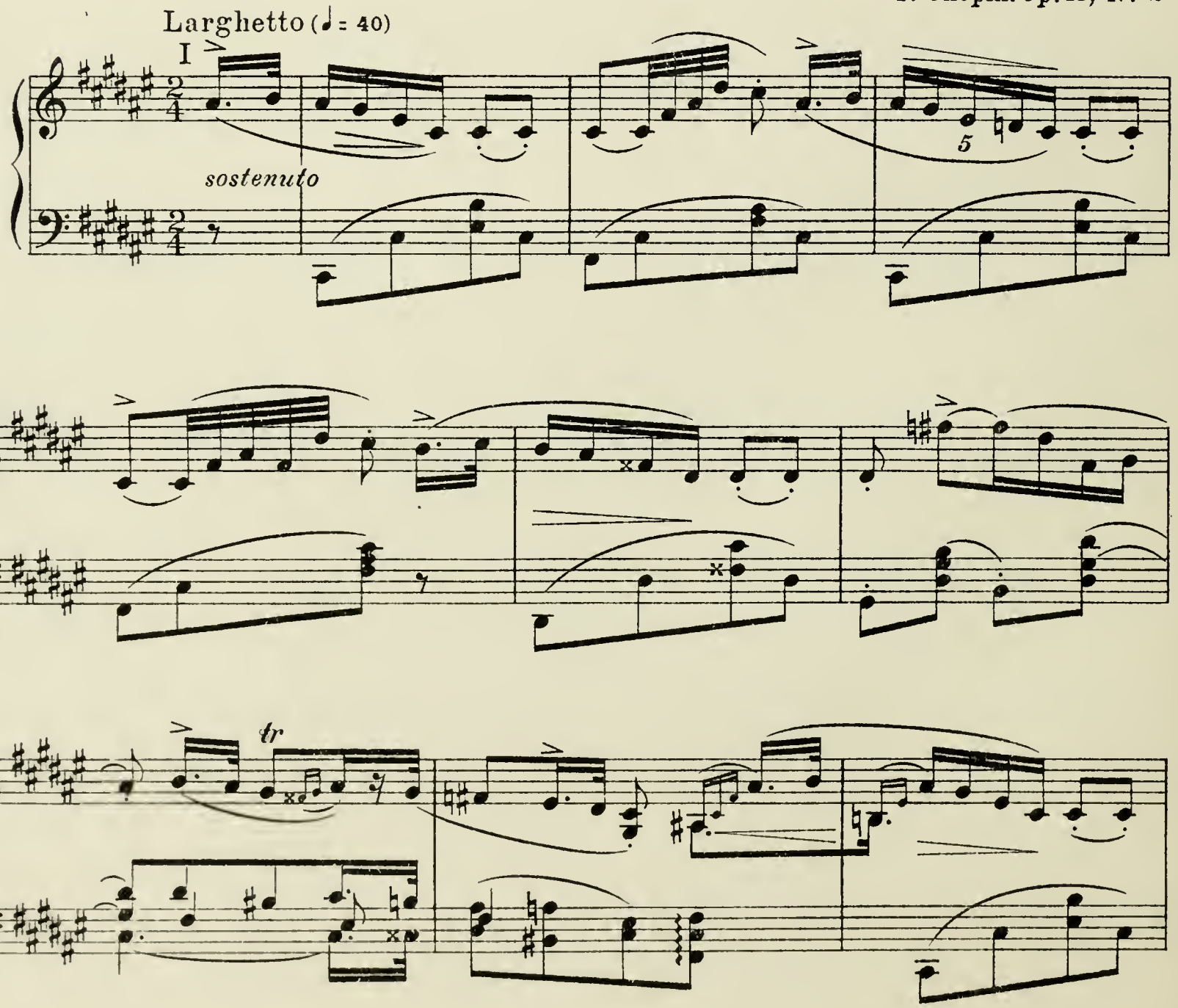
She pleads with the sky and the storm to let her live a little longer. . . . . 3 meas.

Then realizing that her pleading is in vain, she softly waves goodbye to the garden she must leave. . . . . 2 meas.

Moving slowly off to the left, she pauses to look back. Then covers her drooping head with the veil she had cast off so happily at the beginning of her little hour. . . . . 3 meas.

Note:- The directions given are to serve as suggestions only. The artistic value of a dance of this type lies in the freedom of interpretation prompted by the story and an appreciation of the moods of the music.

XI The Last Rose

Nocturne
F. Chopin. Op. 15, Nº 2

leggiero

con forza

tr

The Rose Blooms

II

dolciss.

p

pp *e poco riten.*

cresc.

con forza

string.

riten.

III Doppio movimento

Joy

sotto voce

cresc.

fz

Abandon

cresc.

f

decresc.

Storm

fz

Misgiving

IV

Tempo Iº

Fear

pp

dim.

molto rallentando

smorz

dolce

leggieriss

con forza

fz

tr

dim. e rall.

pp

fz

sempre dimin.

smorzando

XII The Chariot of Apollo

From the left, four attendants of Apollo enter, in twos.

They move backwards, facing in the direction of their entrance, one hand raised as though hailing the approaching god. They separate slightly until the leading pair about five feet apart.

On the accent of measure (2) there is a little salute of the raised hand, on the accent of measure (4) a slightly stronger and higher wave. Apollo enters running between his waiting attendants and, as he poises high, with feet together and arms raised marking the accent of measure (6,) they turn toward him with a final salute. The whole entrance is crescendo with the final accent as a climax.

Apollo carries a short whip with 6 or 8 long lashes of the mingled orange and flame color of his costume.

I

Figure: Apollo crosses center and down right, turns to his right and makes a loop to the back.

Step: Slide, slide, slide hop (right) left leg raised backward . . . . . 2 meas.
5 small, quick running steps. . . . . 1 meas.
Leap, landing on right . . . . . 1 meas.
Repeat starting left. . . . . 4 meas.

Figure: Cross center and down left, until he has reached a position a little to the left of his attendants and nearer the front.

Step: "Leap, run, run," (4 times) . . . . . 4 meas.
(All these movements are large and free)

At the same time

The four move clockwise in a small circle up left with three slides right and a poise on the right foot. . . . . 2 meas.
Step back left, right, forward left. . . . . 2 meas.
Repeat. . . . . 4 meas.
(Their movements are legato, marking a contrast to the action of Apollo)

Joining hands, they move in the same direction around the circle with 4 polks steps which are high, but over little ground . . . . . 4 meas.

On the fourth polka they drop hands and separate into their original entrance positions.

II

Apollo lashes with his whip . . . . . 1 meas.
The first two spring forward and form 1 and 4 of a "four". . . . . 1 meas.
Apollo lashes again . . . . . 1 meas.
The other two spring between the first and become 2 and 3 . . . . . 1 meas.

(At thelashes of the whip the four are transformed into horses, tossing their heads and pawing the ground.)

Apollo leaps into the chariot (behind the team). . . . . 1 meas.

He gathers the reins in his hand (in pantomime only) and drives them across the back; around a large circle, counter clockwise.

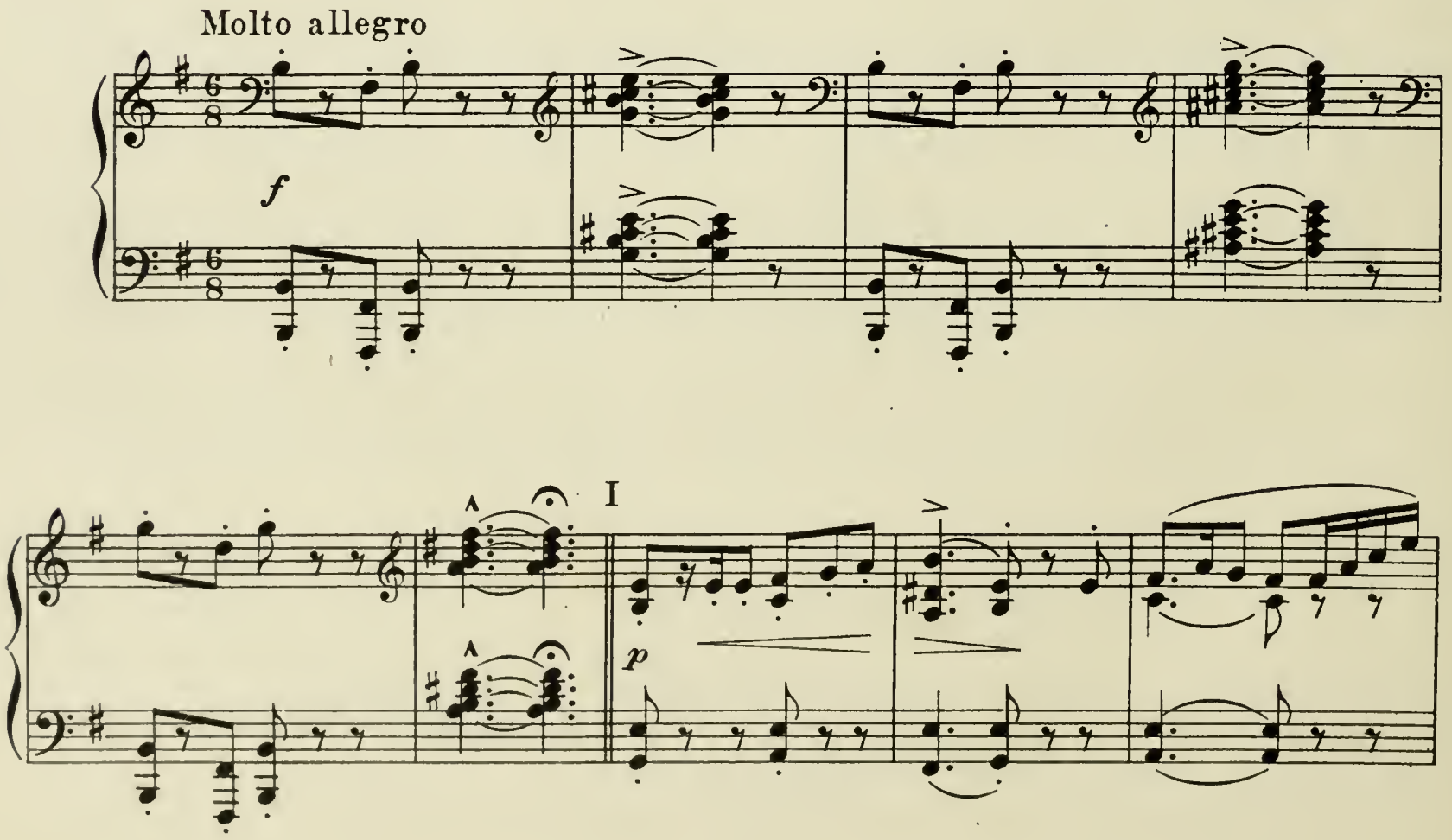
The horses step with a high raised knee.

Step:- Paw the ground twice with left foot . . . . . 1 meas.
2 slow high steps. . . . . 2 meas.
8 quick high steps . . . . . 4 meas.
10 trotting steps (using the same high knee, but jumping from the ground with each step) . . . . . 5 meas.
8 gallops,- left foot leading . . . . . 4 meas.
4 quick steps . . . . . 2 meas.
6 slow steps, pulling at their bids and tossing their heads. . . . . 6 meas.
Hold . . . . . 1 meas.

Apollo suits his step to that of the horses, using walking steps for the 2 and 8, running with the 10, leaping with the gallops, and finishing with a walk.

The pantomime is most important. The horses must be under the control of Apollo every minute and as they slow down at the end, he must seem to rein them in with all his strength.

XII The Chariot of Apollo

Sonata (E Minor)
Grieg

p

p *poco a poco cresc.*

II Whip lash 1 and 4 Whip lash

2 and 3 Paw Paw

ff

Step - - - - - Step - - - - - 8 Quick steps - -

10 Trotting steps

8 Gallop

cresc.

f con fuoco

8

4 Quick step

f

Step

f

Step

Step

ff

Step

Step

rit.

ff

Hold

XIII The Athletes

(Greek Games)

I

Eight athletes enter following their leader in single file until a circle is formed.

Step:- Leap, gallop right. . . . . 1 meas.
Run left, right, left, hold
Repeat twice. . . . . 2 meas.
4 running steps and hold, with a salute of the raised right arm. . . . . 1 meas.

II

Bow and Arrow

The circle moves right.

Step:- Run left, right; Leap, landing on left foot and dropping to right knee; . . . 1 meas.
Set arrow, pointing upward and draw bow; . . . . . 1 meas.
Shoot! Rise at once, closing to forward foot, Hold a position high on the toes, the bow raised overhead.
Repeat the whole. . . . . 2 meas.

The leader moves out from the circle and followed by the seven, describes a large sweeping curve to the right, down left, across the front and back to the upper left corner, where they turn with a salute and stand in a group.

Step: Gallop, skip; repeat. . . . . 1 meas.
4 running steps. . . . . 1 meas.
3 walking steps and hold. . . . . 1 meas.
Repeat. . . . . 3 meas.

On the last three steps, turn and face forward and hail with uplifted right arm.

III

Run and Leap

(In the following sports, the course used is always diagonally across the space or stage from the upper left hand corner to the lower right.)

Three of the athletes come forward, take their places side by side and stoop down for a crouching start. . . . . 2 meas.
"On your marks!" . . . . . 1 meas.
Fingers on the ground; one foot slightly behind the other with knees bent; head up.
"Get set!"
Weight forward on the toes, hips slightly raise.
"Go!"
Run across the course and finish with a high wide leap. . . . . 2 meas.

These runners draw to the side and wait as three more move forward from the group and repeat the crouch start, run and leap. . . . . 5 meas.

They in turn draw to one side and the six remain in a group at the right during the weight lifting.

IV

Weight Lifting

The two remaining athletes, who are the largest and strongest, walk to the center. . 1 meas.
They stoop and each grasps a weight with both hands. . . . . 1 meas.
With feet apart, strongly braced with knees slightly bent, they lift the weights, slowly balance them on the right hands, (elbows well in at the side) get the whole body under it and push up. Hold! . . . . . 2 meas

(The left hand is braced on the thigh and there should be an effect of great strain and tension) . . . . . 3 meas.

Slowly lower the weight, steady it with the left hand as it comes to shoulder level, and lower it to the ground. . . . . 4 meas.

Both strong men stand erect with arms folded as their six mates hail their prowess with raised right arm.

The weight lifters return to their starting place where they are joined by the others, who cross the space with:- . . . . . 3 meas.
Leap, run-run (6 times)
Turn in the group with three steps, and hold, facing forward. . . . . 1 meas.

V

Javelin Throw

One walks forward and takes his stand, with weight back on right foot and javelin balanced in right hand. . . . . 1 meas.

A second joins him and takes a position beside him, but about four feet apart. . . . .1 meas.
A third takes a position back of the first . . . . . .1 meas.
A fourth, back of the second. . . . . .1 meas.
They now form an open square, all facing down the course.
First and second balance javelins . . . . . .1 meas.
Run quickly forward, starting left foot
Hop right with left leg extended forward . . . . . .1 meas.
Step left with a long lunge, cast javelin and hold position. . . . . .1 meas.
They move directly to the back while the third and fourth throw their javelins in the same form . . . . . .3 meas.
These join the first two.

VI

Discus Throw

The remaining four walk forward together and take the open-square position occupied by the javelin throwers.

They stoop and each picks up a discus and balances it in two hands hold in front of chest. Right foot is back.. . . . . .2 meas.

The first two swing the discus backward (on the 3rd beat of the 3rd meas. * of the music) forward; backward; . . . . . .2 meas.

Turn to the left and forward with three steps, left, right, left; and deliver the discus on the last step. Hold position . . . . . .1 meas.

(The second,-right-step of the turn should be a leap.)

The two step farther apart so that the next two can pass between them as they throw.

The last pair swing the discus back only once the second * of the music and throw with the same leaping turn. Hold position. . . . . .2 meas.

VII

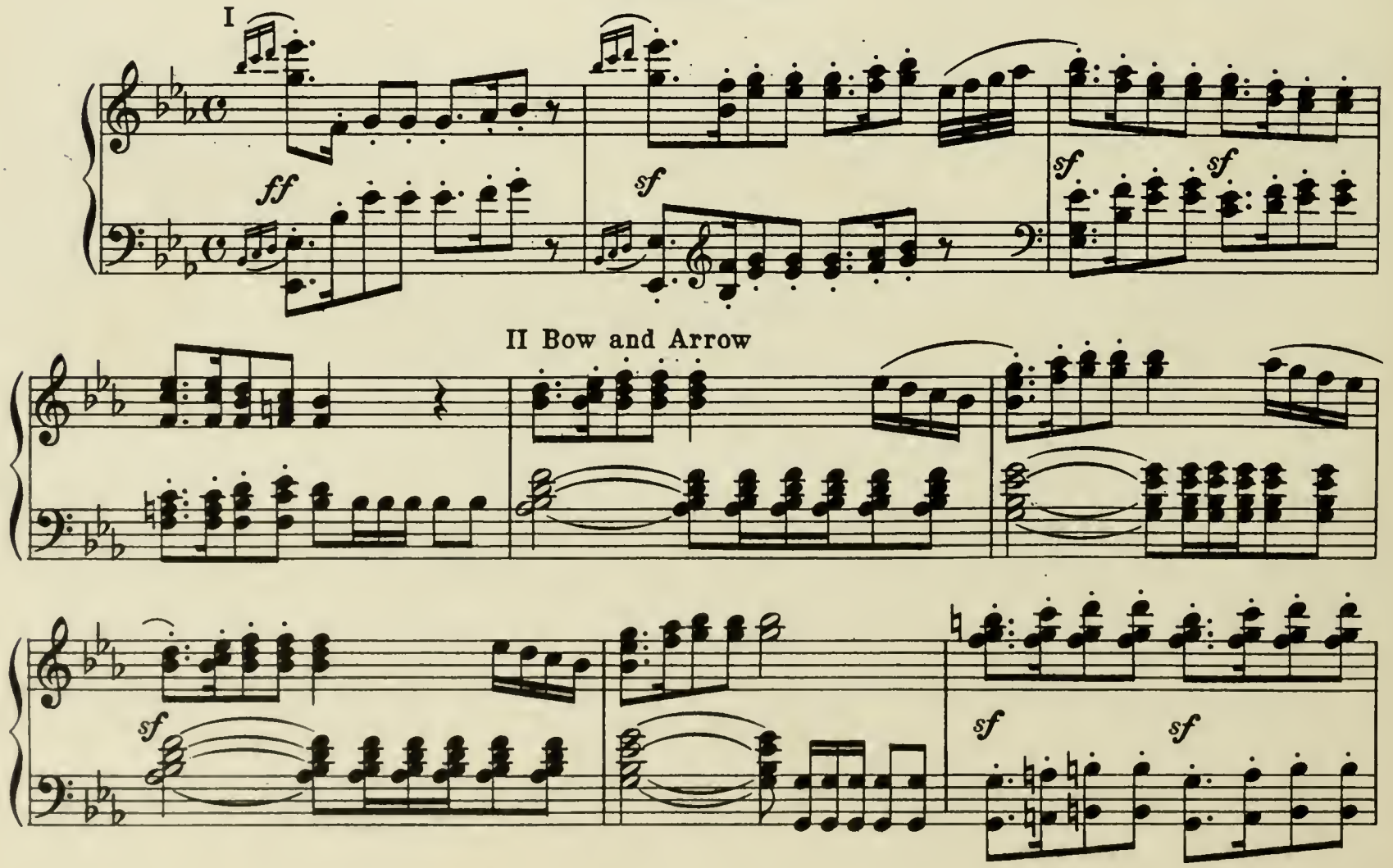
The javelin throwers run forward to join them and all move forward with short running steps;

Three slow steps and hold with a salute. . . . . .2 meas.

Hote:- The salute may be to the audience or to the king, priest, magistrate or any official presiding over the games.

XIII The Athletes

(Greek Games)



sf sf

III Run and Leap

p p

1st

pp

2nd

p

pp

cresc.

IV Weight

3 3

sf *sf* *sf*

sf *sf*

8

sf

pp

f

V Javelin

f *sf*

1st throw

2nd throw

VI Discus

1st throw

1. 2.

XIV. Pyrrhic Dance

Danced by six warriors carrying shields and short swords.

INTRODUCTION

Two enter, one from each side . . . . . 1 meas.
Second two enter and stand beside the first . . . . . 1 meas.
Third two enter . . . . . 1 meas.
They are now standing three on each side at the back

I

In this figure, though they move toward the opposite group with heads turned toward them, their shoulders and upper body should be twisted toward the front giving the flat effect of a frieze.

In the following step note that the movement is in *four counts* while the music is in *three* time

Description for the group *moving left*

Step left (1) right (2) left (3); rock back on the right, lifting the left knee and rising on the right toe (4)
This is repeated three times (16 counts)
Step left, right (17-18). . . . . 6 meas.
Run, bending forward . . . . . 1 meas.
Turn slowly, toward the front (right) raising the body and finish facing the opposite group at full height. . . . . 1 meas.
Repeat starting right foot, finish with the run as before but separate so that there is at least three feet between the dancers of each group. . . . . 8 meas.

II

(a)

Each leader describes a circle on his own side, meeting his opponent shoulder to shoulder as they pass at the center. They are followed by the others, each one measure apart. Continue around the circle, reaching starting place at the end of the 8th measure. The step used is leap-gallop-gallop, starting with the foot toward the back.

Description for the leader on the right.-
Leap left, (1) close right, slide left (2) close right, slide left (3)
Leap right (1) close left, slide right (2) close left, slide right (3) etc. . . . . 8 meas.
All finish at the starting place.

(b)

With the same step #1's cross through the center and pause at the front; #2's on the 10th measure, cross center and pause half-way down and father apart than 1's. #3's start on the 11th measure, cross at the back and pause the same distance apart as #1's.
They are now in a large open circle . . . . . 4 meas.

3 3

2 2

1 1

All face right, and continue around the circle, counterclockwise with the same step–(leap, gallop, gallop) . . . . . 2 meas.

With the same free run as in I, they go to sides of stage, turn and face the opposite line–They are now on their original side but #3's are at the front and, #1's are at the back. 2 meas.

1 1
2 2
3 3

III

They cross, to opposite side, passing right shoulders. In preparation (just before 1st beat) raise knee, bring arms slightly forward and relax body so that there shall be a strong accent upward on the first beat.

Description for group on right of stage.

Raise left knee in preparation.

Step left in place, swinging arms sideward, straightening and lifting body–(1) step right (2) step left (3) raising right knee high and letting arms relax and swing across in front of chest . . . . . 1 meas.

Repeat right, left, right. Advancing not more than two feet on the four measures. The steps are taken high on the toes . . . . . 3 meas.

With left arm leading, slide, slide, skip, three times.

The knee is brought forward on the skip. The whole should be for height, not distance . . . . . 3 meas.

Turn in three strong steps and face opposite line . . . . . 1 meas.

Repeat the first 4 measures, starting with right foot. . . . . 4 meas.

Slide, slide skip–twice . . . . . 2 meas.

Run and turn as in I. . . . . 2 meas.

IV(a)

#1's run toward one another with short quick steps, crouching–. . . . . 1 meas.

With a take-off from the right foot they pass one another (right shoulders) with a leaping turn, landing on left– Step back right, bend far back, weight on the right and left toe on the ground–Hold . . . . . 1 meas.

#2's do the same. . . . . 2 meas.

#3's do the same. . . . . 2 meas.

They are now about three feet apart.

All step back four long steps until they form a large circle as in II (b) facing counter clockwise and coming to full height of the highest chord. 2 meas.

With the step of III they move around circle. . . . . 6 meas.

With the run they take the formation beginning of III but on the opposite side . 2 meas.

(b) Repeat III (2nd part) meet in center. . . . . 4 meas.

In pairs they finish the movement. . . . . 4 meas.

#1's face back, describe semi-circle to the left and finish facing one another down right.

#2's face front, circle back, finish up center.

#3's face front, circle forward, finish down left

2 2

1 3

1 3

V

(Combat)

The opponents should be about 10 feet apart, the six forming a large circle–

Step forward left, right, left. . . . . 1 meas.

Rock back on right (as in I) (1); hop right, step forward left, right (2); stamp left, opposing shields and raising swords as though to strike. . . . . 1 meas.

Step back right, left, right . . . . . 1 meas.

Quick turn backward left (1) right, left (2) right (3) . . . . . 1 meas.

Step forward left, right, left. . . . . 1 meas.

Rock back on right (1) hop right, run left, right (2) . . . . . 1 meas. left, right, (3) passing right shoulders.

Step left, pivot to right on balls of the feet (body crouching slightly) and run back to opponent . . . . . 1 meas.

Step toward him opposing shields, jump high (1) land, feet together, face to face (2–3) . . . . . 1 meas.

(The turn, while slower than the run should suggest that it is part of the same movement).

VI

A of each couple moves backward and B forward.

The description is for A. That of B is identical but in the reverse order.

Raise right leg backward, hop left and step back right, (1); back left (2); back right (3) . . . . . 1 meas.

Drop on right knee and fall backward, catching weight first on the right hand and then on forearm, shield raised toward opponent. . . . . 1 meas.

Come up slowly, but firmly, reversing the movements of the fall . . . . . 1 meas.

Feet together, prepared for attack. . . . . 1 meas.

Raise left leg forward, hop on right, step forward (1) left (2) right (3) . . . 1 meas.

Strike toward opponent at the same time bending left knee. The strike and fall of the opponent should come on the first beat. . . . . 1 meas.

The position is held throughout the measure.

Step back right, left, right, slowly raising body . . . . . 1 meas.

Close left to right – full height – Hold. . . . . 1 meas.

VII

Move in and out around a circle passing first left shoulders, then right, with the "leap, gallop, gallop" of II . . . . . 6 meas.

All run to the back in the most convenient order from their relative positions in the circle, from a rank, facing forward, pause. (3) . . . . . 1 meas.

Run forward 4 short steps (1)

Swing swords sideward (2) and upward in salute (3). . . . . 1 meas.

XIV. Pyrrhic Dance

Polonaise
F. CHOPIN, Op. 40, No 1

Introduction

8va

I V

II (a) VI

II(b)VII

Fine.

III

ff

3

8va

ff

cresc.

8va

IV(a)

tr

tr

tr

tr

IV (b)

ritenuto
cresc.
ff

8va

D.S. al Fine
(without repeats)

Jan. 18. Jane G.

BRIGHAM YOUNG UNIVERSITY
3 1197 22469 2639